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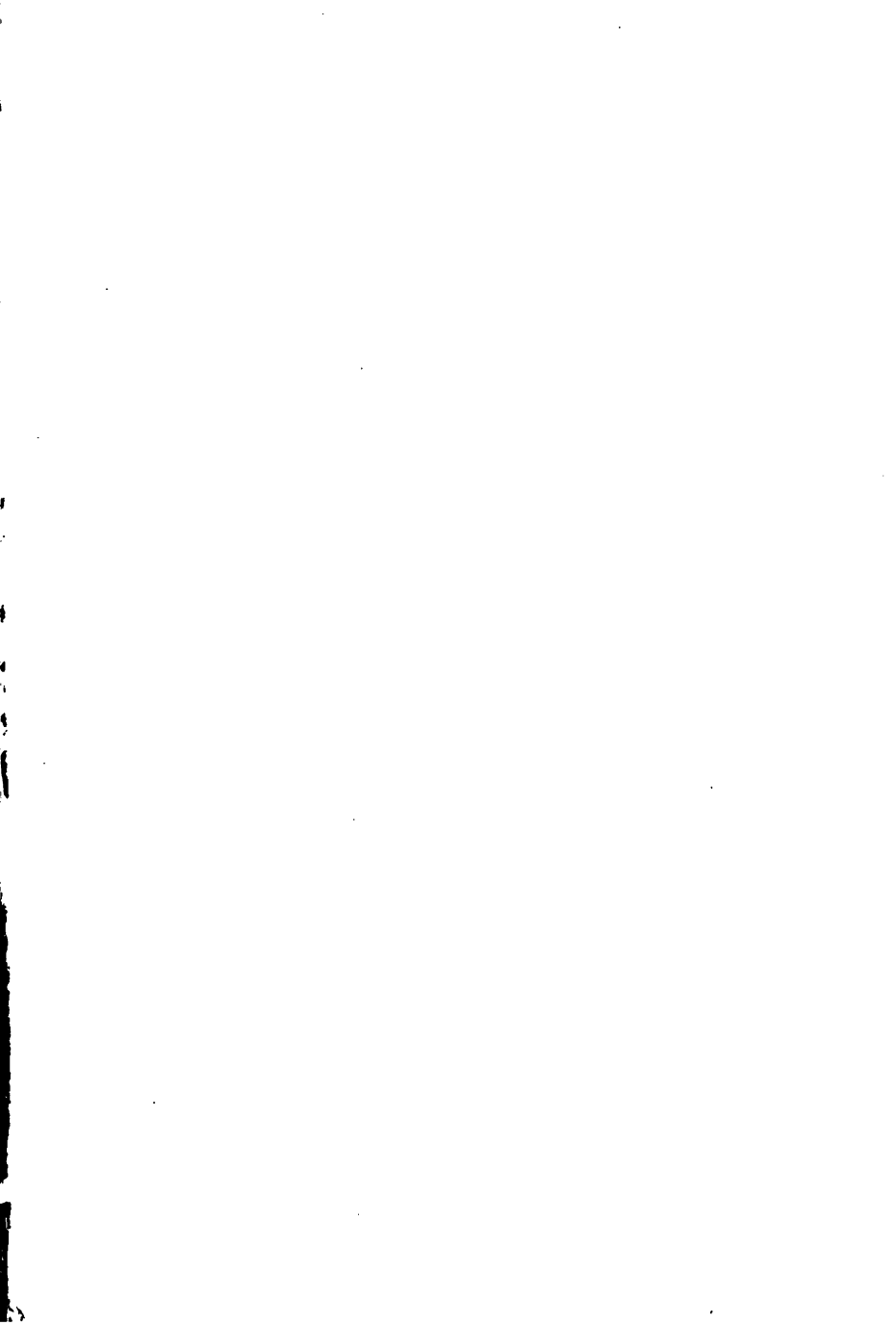
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**TRÜBNER'S COLLECTION**  
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**EDITED BY**  
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**MODERN GREEK.**  
**BY E. M. GELDART, M.A.**

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SIMPLIFIED GRAMMAR  
OF  
MODERN GREEK.

BY  
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AUTHOR OF "THE MODERN GREEK LANGUAGE IN ITS RELATION TO ANCIENT  
GREEK," ETC., ETC.

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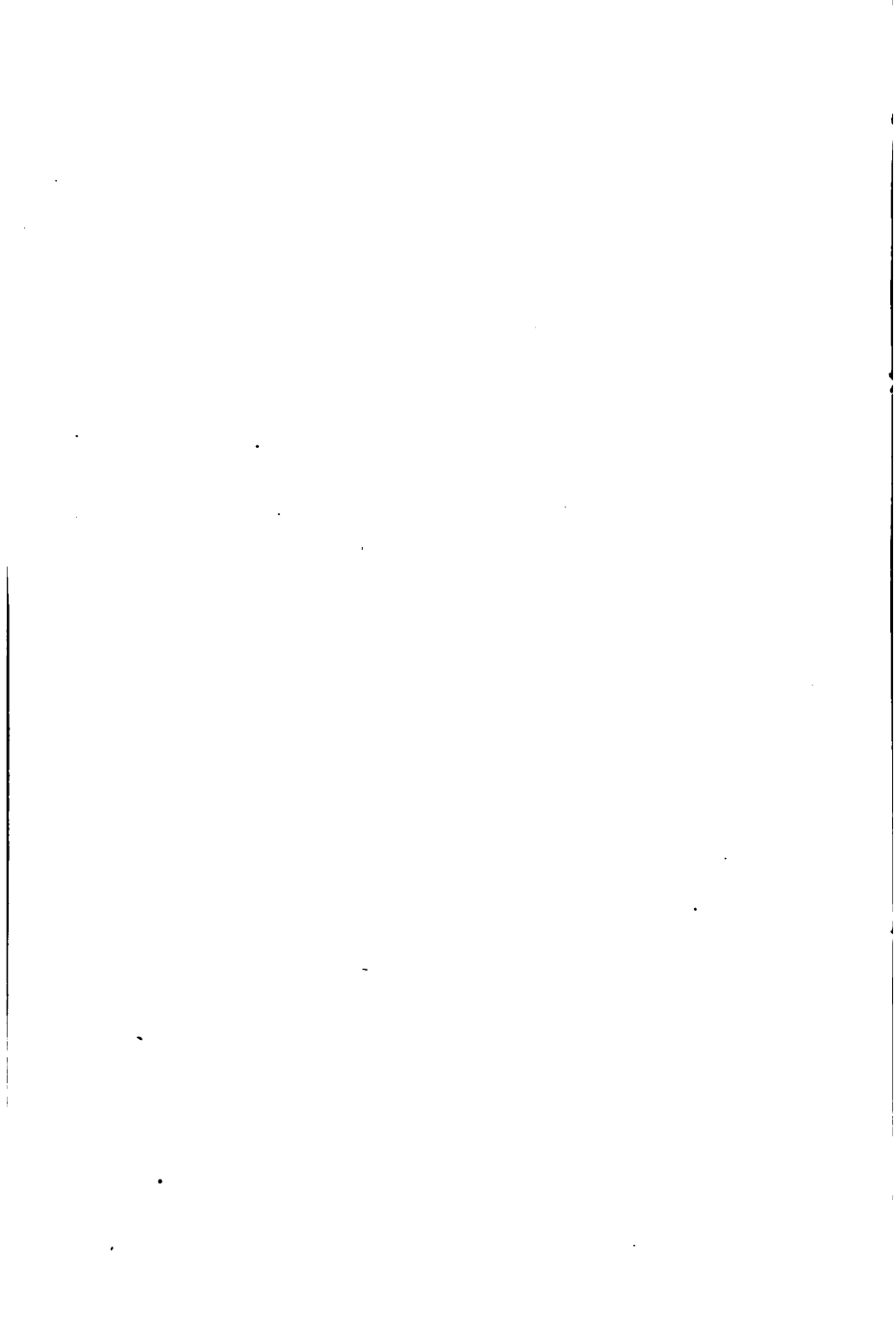


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## INTRODUCTION.

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THE Modern Greek language is the direct descendant of the language of the Byzantine or Eastern Roman Empire (whence its name Romaic), as this was immediately developed from the Alexandrine Greek, or "common dialect," resulting from a blending and merging of all the various Greek dialects when the ascendancy of the Macedonian king and conqueror, Alexander the Great, united the various tribes of Greece, and spread their language as the medium of intercommunication among the subjugated populations of his enormous empire. Although the political supremacy of Greece, even in its comparatively bastard Macedonian and Byzantine forms, in which, however, alone it can ever be said to have existed as a united and powerful nationality, has long been a thing of the past, the inherent vitality, and vigour, and self-recreating power of the Greek language have never waned, and in the present day Greek performs much the same office, as the language of the most thriving commercial race in the East, that it did in the days of Alexander's successors. The subjects of free Greece—two millions and a half of souls—are but a fraction of the Greek-speaking population of the East. In the days of Mezzofanti, at the beginning of this century, Greek was still

commonly spoken among the remnants of the ancient Greek colonies on the coast of Calabria, part of the old *Magna Græcia* in Italy; and even in Sardinia, it is said, there are still Greek-speaking colonies. But however this may be, *Magna Græcia*, "Great Greece," is still outside the limits of "Little" or "Free Greece." In Bulgaria, in Albania (the ancient Macedonia and Epirus), in Thessaly (which was part of Ancient Greece), in all the islands east of Greece in the Mediterranean Sea, on the coasts as well as far inland in Asia Minor and in Egypt, in many parts of Palestine and Syria, indeed throughout the dominions of Turkey, Greek is the one language which is almost everywhere spoken and understood. A person with a competent knowledge of Modern Greek may travel nearly anywhere in the East without invoking the aid of that most terrible institution of modern tourism, the dragoman, who, by the way, is generally a Greek. This alone is a fact which has only to become duly known and appreciated in order to secure for Greek a foremost place among the modern languages which the ubiquitous English traveller is, or ought to be, anxious to acquire.

But it has another, and, if possible, a still stronger recommendation to our notice. Ten years ago I stated in my book "The Modern Greek Language in its relation to Ancient Greek" (published by the Clarendon Press, Oxford, in 1870), that "Modern Greek is nothing but Ancient Greek made easy." Constant study and converse with Greeks since that period have but served to confirm me in the opinion that that statement is literally correct. But if so, what follows? Why, that the study of Modern Greek is the true key to the mastery of the

classical idiom. This view has been directly or indirectly advocated by some of the foremost educationalists in England. The late John Stuart Mill, in his Rectorial address to the students of the University of St. Andrew's, referring to the growing discontent that so much valuable time was wasted at our schools and universities in learning, or too often not learning, Latin and Greek—time which might otherwise be saved for the study of natural science and other essential branches of a liberal education—rightly vindicated the claims of the classics to a prominent place in higher education, not as against, but alongside of, the so-called modern subjects. Why, he pertinently asked, should not time be found for both? And he lays the fault of the dilemma, in which those are placed who in regard to these conflicting claims feel inclined to say in the words of the popular song—

“How happy could I be with either,  
Were t'other dear charmer away!”

on the execrably bad system of teaching the classics which prevails amongst us, and which, after consuming four-fifths of the entire time at the disposal of a schoolboy in Latin and Greek, afterwards sends him out into the world not only unable for the most part to take up an easy classic, and read him for pleasure and for profit, but often imbued with a thorough disgust for classical literature. “Why,” says Mill, “should not Latin and Greek be taught like any other language? Why should not a man learn the classics as he would learn his mother tongue?” Why, indeed, except perhaps for the obvious reason that it is only within the last few years that even modern languages have been taught on a

rational system, or like our "mother tongue." Still, since the days of Pestalozzi and Fröbel, among all intelligent educationalists the belief has been gaining ground, that the only true method of teaching, both morally and intellectually, is to proceed from the known to the unknown, and not from the unknown to the known; that the learner should be dealt with not as a parrot, but as a human being; that, e. g. we should begin the study of history with the reign of Queen Victoria, and not with the creation of the world; and so on with other subjects.

In accordance with these principles it is well worth consideration whether the student of Latin ought not in England to begin with French, and thence proceed to the cognate and more archaic Romance dialects, as Portuguese, Spanish, Italian, Roumanian, and so on; thence to the older Norman and Provençal, and from them through the later Latin of the period of the decline to the Latin of the Augustan era. Else, to be consistent, why begin with Sallust rather than with Oscan and Umbrian, or the Salian hymns?

But as regards Greek the problem is immensely simplified. Ancient Greek has but one modern representative, which is spoken with comparatively insignificant variations throughout Turkey, Greece, and the Levant. Whoever is thoroughly conversant with Modern Greek will find no more difficulty in reading the Greek Fathers and the New Testament, than an Englishman of the nineteenth century finds in understanding Spenser. The passage from the New Testament or Septuagint to Xenophon is incomparably easier than that from Spenser to Chaucer; and from Xenophon to Thucydides, from Thucydides to the Tragedians, from them to Herodotus,

and from Herodotus to Homer, is far more simple than would be the somewhat analogous transition in English from Chaucer to Piers Plowman, from Piers Plowman to Layamon and Ormin, from them to the Anglo-Saxon of King Alfred, and from the Saxon of King Alfred to the Gothic of Ulfilas.

Indeed, the change which has passed upon the Greek language since Homer's age is so very much slighter than that which English has undergone in the far shorter period intervening between the times of the Saxon kings and the present reign, that there are whole lines of Homer which would scarcely require the alteration of a word to convert them into idiomatic Modern Greek; for example, II. A. 334 :—

*Χαίρετε, κήρυκες Διὸς ἄγγελοι ἡδὲ καὶ ἀνδρῶν*

where only the word *ἡδὲ* is not good Modern Greek, although *χαίρετε* means now rather “good-bye” than “hail,” and *ἄγγελοι* rather “angels” than simply “messengers.” In line 362 of the same book the question *τέκνον τί κλάλεις*; is good Modern Greek. Far less is the difference when we come to Plato, the first words of whose Republic: *κατέβην χθὲς εἰς [τὸν] Πειραιᾶ μετὰ Γλαῦκωνος τοῦ Ἀρίστωνος*, with the single addition of the definite article, which need not have been omitted, might be heard any day in the streets of Athens in the year 1883.

Greek, then, is essentially a living language—the language, unchanged in its main features, of Aristotle, Xenophon, and Demosthenes—and there is no reason why it should not be taught as such. It is impossible to draw any such rigid line of demarcation between Modern and Ancient Greek, as between the language of ancient



Rome and the modern Latin or Romance languages, inasmuch as Greece never suffered that complete break-up of its grammar which befell the Latin language on the dissolution of the Roman Empire. When the scholar has become thoroughly familiar with the Modern Greek declension and conjugation, which for the most part are identical with the classical forms, so far as they go, it will be an easy step to add the dual number, the archaic conjugation in  $\mu\iota$ , the perfect tense, and the extended use of case-endings and infinitive moods, almost all of which survive, or have been revived, in isolated phrases even in Modern Greek.

Perhaps in no department of classical learning will the benefit of Modern Greek be more apparent than with regard to accentuation. The rules of prosody are learnt at Eton, Rugby, Harrow, and all our great public schools ; rules which are numerous and intricate enough in all conscience, but few and simple by comparison with their exceptions. And what is the result ? After seven or eight years' hard study, scarcely the most eminent of living Greek scholars unacquainted with Modern Greek is able to write from memory a single sentence in Greek without the accents being at fault. Let a man be accustomed from the first never to pronounce a single Greek word without its appropriate accent, and he will never be in doubt how to write it, or "hardly ever ;" the cases where he might hesitate between a circumflex and an acute being very soon mastered when not only the ear, but the eye and ear together are exercised by writing and reading aloud with due regard to the accent.

# SIMPLIFIED GRAMMAR

OF

## MODERN GREEK.

### The Alphabet.

§ 1. The Greek alphabet of to-day consists of the following letters, the names of which, to be pronounced as far as possible in English fashion, we have given under each character :—

Α α <i>Ak'fah.</i>	Β β Ϛ <i>Vee'tah.</i>	Γ γ <i>Ghah'mah.</i>	Δ δ <i>Dheh'k'ah.</i>	Ε ε <i>Eh'pseelon.</i>
Ζ ζ <i>Zee'tah.</i>	Η η <i>Ee'tah.</i>	Θ θ ϓ <i>Thee'tah.</i>	Ι ι <i>Eeano'tah.</i>	Κ κ <i>Kah'pah.</i>
Λ λ <i>Lah'mvdhah.</i>	Μ μ <i>Mee.</i>	Ν ν <i>Nee.</i>	Ξ ξ <i>Ksee.</i>	Ο ο <i>Aw'meskron.</i>
Π π <i>Pee.</i>	Ρ ρ <i>Raw.</i>	Σ σ ς <i>See'ghmah.</i>	Τ τ <i>Tahv.</i>	Υ υ <i>Ee'pseelon.</i>
Φ φ <i>Fee.</i>	Χ χ <i>Khee.</i>	Ψ ψ <i>Psee.</i>	Ω ω <i>Awme'h'ghah.</i>	

The letter *F* (βαυ, *vahv*), pronounced as β, is only used in ancient (pre-classical) Greek words.

§ 2. Of these letters, α, ε, η, ι, ο, υ, ω, are vowels (φωνήεντα, *faunee'ehnda*), while the rest are consonants (σύμφωνα, *see'm-fawnah*); and two of the vowels, ι and υ, have, in certain positions, a consonantal or quasi-consonantal value.

### VOWELS.

§ 3. Α sounds always as the English interjection *ah*! by which syllable we shall always represent it.

Ε is like the sound of the English interjection *eh*! but rather broader, with a slight inclination to the sound of *a* in *that*. We shall represent it by *eh*. The nearest approximation in English to the exact sound is that of *a* in *care*. Our sound *ai* or *ay* in *day*, *chaise*, &c., has an *ee* sound at the end, which must be specially avoided in pronouncing ε.

Η, Ι, and Υ are phonetically equivalent, though etymologically distinct; they all sound like *ee* in *see*, and we shall represent them accordingly.

Ο and Ω are also indistinguishable in sound. Originally ω was a long or double ο. At present, when either stands last in a syllable, it has a tendency to be sounded somewhat longer than when followed in the same syllable by a consonant; and this applies more or less to all the vowels. Ο and ω both sound like *oa* in *broad*, *o* in *lord*, or *aw* in *saw*. We shall represent them uniformly by *aw*.

### DIPHTHONGS.

§ 4. Although etymologically diphthong means "double-sound" (Greek, δίφθογγος, *dheefthawngawoss*), most of the diphthongs at present, as already in the age of Greek grammarians of the Roman period, stand for a single vowel sound, while a few represent a vowel sound followed by that of a consonant. They are as follows:—

*Ai* sounded as *ε* in Greek, represented like that letter by *eh* in English.

*Ei* }  
*Oi* } all sounded as *ι* or *η*; represented by *ee*.  
*Yi* }

*Ov* sounds like *oo* in *mood*, and will be represented accordingly.

*Av* sounds as *ahv*, except before *θ, κ, ξ, π, σ, τ, φ, χ, ψ*, when it sounds as *ahf*.

*Ev* sounds, under the same conditions as the foregoing, *ehv* and *ehf* respectively.

*Hv* as *eev* or *eef*, according to circumstances.

Besides the diphthongs proper, there are three so-called improper diphthongs (*διφθογγοὶ καταχρηστικάι*, *dheefthawngee kahtahkhreesteekeh'*), viz. *α, η, ψ*, in which the letter *ι* (*eeaw'tah*) is simply written under the vowel in question, but not pronounced.

### CONSONANTS.

§ 5. These are divided into simple and compound.

The simple consonants are classified in two ways; first, according to the organs by which they are pronounced, as—

- (a) Lip-letters: *β, π, φ, μ*
- (b) Tongue-letters: *δ, ζ, τ, θ, ν, λ, ρ, σ*.
- (c) Gutturals: *γ, κ, χ*.

Secondly, according to their qualities, as—

- (a) Liquids: *λ, μ, ν, ρ*.
- (b) Sibilants: *ζ, σ*.
- (c) Spirants: either (α) sharp, as *φ, χ, θ*, or (β) soft, as *β, γ, δ*.
- (d) Hard Explodents (*tenués*): as *π, κ, τ*.

The true *mediuls* or soft explodents are only heard when *π, κ*, and *τ* are found in combination with *μ* and *ν*.

The compound or double consonants are :—

- ψ*, which stands for *βσ, πσ, or φσ*; and
- ξ*, which stands for *γσ, κσ, or χσ*.

With regard to the pronunciation of the consonants the reader should observe—

B sounds as *v* in English.

Γ sounds as a rule like German *g* in *Tag*, *lag*, i. e. it is the guttural spirant, just as β is the labial. We shall represent it by *gh*.

Before the vowels ε, η, and ι, or their equivalents among the diphthongs, however, γ has the sound of *y* in *year*; while γγ sounds as *ng* in the words *anger*, *longer*, *stronger*, *linger*, &c., never as the mere guttural *n* in *singer*, *ringer*, &c. This direction will be of little use to North Country people, as they constantly confound these perfectly distinct sounds. A further modification of the sound of γ occurs when γγ is followed by ι, η, ε, or their equivalents; in this case the sound of the last γ is slightly palatalized, and may be best described as halfway between *g* and *j*. We shall represent it by an upright letter, to distinguish it from the surrounding italics, or *vice versâ*; thus ἀγγιστρον, *ah'nggeestrawn*, 'a hook'; ἀγγείον, *ahnggee'aawn*, 'a vessel.'

Δ sounds as the English *th* in *then*, *thither*, *this*, *that*, and all the pronouns and pronominal adverbs in which it occurs. We shall represent it by *dh*.

Z is the English *z*, and will be so represented.

Θ is the English *th* in *thin*, *thorough*, *thousand*, &c. We shall represent it by *th*.

K is the English *k*, save before the vowels ε, η, ι, and their equivalents, where it has a slightly palatal sound inclining to *ch* in *church*, but stopping a good way short of it, except in the Cretan and some other dialects, where it is completely transformed into the English *ch*, like the Italian *c* in similar circumstances. We shall represent this modification, as in the case of γ, by an upright letter in the midst of italics, as *καῖρός*, *kehraw'ss*, 'time'; *Κύριος*, *kee'reeawss*, 'Mr.', 'Lord.' Besides this it is

to be noted that  $\gamma\kappa$  is phonetically equivalent in all respects to  $\gamma\gamma$ .

$\Lambda$  is the English  $l$ , but before  $\iota$ ,  $\eta$ ,  $\upsilon$ , &c., it sounds almost as  $ly$ , i. e.  $ll$  in Spanish,  $lh$  in Portuguese. We shall represent it by an upright letter in the midst of italics, and *vice versâ*; e. g. λύσω, *lee'ssaw*, 'I may loose.'

$M$  is equivalent to English  $m$ . It cannot stand as the last letter in a word.

$N$  is like  $n$  in English, but subject to the same modification as  $\lambda$  under like conditions. This will be indicated in our trans-iteration in the same manner, e. g.  $\nu\upsilon$ , *neen*, 'now.'

$\Xi$  is pronounced as English  $x$  in *six*, except when preceded by  $\nu$ , written  $\gamma$ , in which case it is sounded *gz*, or like  $x$  in *example*; e. g. ξένος, *xeh'nawss*, 'a stranger,' 'guest,' but σφίγγειν, *sfeengzee'n*, 'to sphinxes.'

$\Pi$  is sounded as  $p$  in English, except when preceded by  $\mu$ , when it sounds as  $b$ ; e. g. παρά, *pahrah'*, 'by,' 'than,' but έμποπος, *eh'mbawrawss*, 'a merchant.'

$P$  is equivalent to English  $r$  in *embarrass*, but is never pronounced smooth as in *hard*, *bar*.

$\Sigma$  is always sounded sharp, as the English  $s$  at the beginning of a word, except when followed by  $\mu$ , in which case it has the sound of  $z$ ; e. g. σῶος, *saw'awss*, 'safe,' but Σμύρνα, *Zmee'rnah*, 'Smyrna.'

$T$  sounds as the English  $t$ , except when preceded by  $\nu$ , in which case it is pronounced as  $d$ ; e. g. τόνος, *taw'nawss*, 'tone,' but έντρονος, *eh'ndawnawss*, intense.

$\Phi$  is the English  $f$ .

$X$  is sounded as the German *ch* in *Bach*, or the Scotch *ch* in *loch*, except before  $\epsilon$ ,  $\iota$ , or their equivalents, when it is pronounced as German *ch* in *ich*, &c. We shall represent the first sound by *kh*, and the second by *kh*, or *vice versâ*; e. g. τάχα, *tah'khah*, 'perhaps,' but ταχύς, *tahkhee'ss*, 'swift.'

Ψ is sounded *ps*, except when preceded by *μ*, in which case it is pronounced as *bz*; e.g. ψυχή, *pseekhee*, 'soul'; but ἔμψυχος, *eh'mbzeekhawss*, 'animate.'

## OTHER SIGNS.

### BREATHING.

§ 6. Every vowel or diphthong at the beginning of a word is marked by a sign called a breathing (πνεῦμα, *pneh'vmah*). This breathing is either smooth (ψιλή, *pseelee*) or rough (δασεῖα, *dahssee'ah*)—sub. προσωδία, *prawssawdhee'ah*, accentual sign. The smooth breathing is written as a comma over the vowel, the rough as an inverted comma; thus ᾠδή, *awdhee*, 'a song'; ὁδός, *awdhaw'ss*, 'a way.' As in most of the modern languages of Southern Europe, the rough breathing is no longer heard, but only written. Its presence, however, in cultivated usage is recognized in case a consonant liable to aspiration immediately precedes; such consonants are π, τ, and κ. Thus ἀπὸ ὄλων, *ahpaw-aw'lawon*, becomes, by elision of the α, ἀφ' ὄλων, *ahfaw'lawon*; κατὰ ὄλου, *kahtah-aw'loo*—καθόλου, *kathaw'loo*; οὐχ οὕτως, *ookh oo'tawss*, stands for οὐκ οὕτως.

The rough breathing is frequently, though not always, written over the ρ at the beginning of a word, as ῥόδον or ῥόδον, *raw'dhawon*, 'a rose.' In the case of two ρ's coming together in one word, either the aspirate is omitted altogether, or the first ρ has the smooth, the second the rough breathing, as θάρρος or θάρρρος, *thal'rawss*, 'courage.'

In the case of initial diphthongs the breathing is written over the second vowel; if it stands over the first, the two vowels are heard separately; e.g. αὔλος, *ahvlaw'ss*, 'a flute'; but ἄνλος, *ah'eelawss*, 'immaterial.'

### THE ACCENTS.

§ 7. With the exception of the following words:—ὁ, ἡ (*aw, ee*), 'the,' masculine and feminine nominative singular; οἱ, αἱ (*ee, eh*),

'the,' masculine and feminine nominative plural; *εἰ* (*ee*), 'if,' *ὡς* (*awss*), 'as;' *οὐ*, *οὐκ*, and *οὐχ* (*oo, ook, ookh*), 'not;' *ἐκ* and *ἐξ* 'out of'—all words in Greek are accented.

The accents are three in kind :—

(a) The acute, *ὀξεῖα* (*awksee'ah*), which indicates that the syllable so marked has the principal stress—a stress which is given much as in English, but usually with a more distinct elevation of tone.

(b) The grave, *βαρεῖα* (*vahree'ah*), which indicates that the syllable has a more decided stress than any unaccented syllable, yet less than one which has the acute accent.

(c) The circumflex, *περισπωμένη* (*pehreespawmeh'nee*), in practice no longer distinguishable from the acute, though in theory and origin it is compounded of the acute and the grave. It was held by the ancient Greek grammarians that every unaccented syllable had in reality the grave accent; consequently a word like *ἀγαπάει* (*ahghahpah'ee*), 'he loves,' might be regarded as if written *ἀγάπαεῖ*. When *ἀγαπάει* was contracted to *ἀγαπᾷ*, the accents `` were supposed to coalesce, and form a kind of musical wave or transition from a higher to a lower key. Hence arose the circumflex, first written ^, and afterwards in cursive manuscript rounded into ~ or ˘. It may be assumed that so long as the *subscriptum* was heard in *ἀγαπᾷ*, so long would the grave accent be heard; and then, when this was no longer audible, only the acute would be so.

The acute accent may stand over either of the two last syllables but one in a word, or on the last syllable when it comes at the end of a sentence or clause; or over a monosyllable interrogative, as *τίς*, *τί*.

The grave accent can only stand over the last syllable of a word, or over monosyllables, as *τὸ μικρὸν πτηνὸν ᾄδει*, 'the little bird sings.' At the end of a clause or sentence the grave becomes acute, as *ᾄδει τὸ μικρὸν πτηνόν*, or *ᾄδει τὸ πτηνὸν τὸ μικρόν*. In writing, the acute is frequently used throughout in place of the grave.



The circumflex accent from the nature of the case cannot stand farther back than the last syllable but one; otherwise we should have to assume before contraction the existence of an acute accent on the last syllable but three, which is inadmissible: thus such a form as ἤμεθα would presuppose ἔεμεθα, which is impossible. In the case of an accented diphthong, the accent like the breathing goes with the last vowel, and in case of an initial diphthong is written, if a grave or acute, *after*, if a circumflex, *over* the breathing; as αὐτή, αἶμα, αἶ, οἶνος, ποῦ, παῖ, αἰταί. The relative position of the accent and breathing is the same in the case of the simple vowel, as ἄν, ἦν, ἦν, ἦς. In the case of initial capital vowels the accent and the breathing are written before the vowel, as Ἀθῆναι, Ἀδης, Ὠ; but when a whole word or sentence is printed, both accents and breathings are usually omitted.

#### STOPS.

§ 8. These are the comma, κόμμα (*kaw'mah*) or ὑποστιγμή (*ee paw'steeghmee'*), as in English.

Full stop, τελεία (*tehlee'ah*), as in English.

Semicolon, ἡμίκωλον (*ee mee'kawlawon*), which serves the purposes both of the colon and semicolon in English; it is also called ἄνω στιγμή (*uh'naw steeghmee'*) or μέση στιγμή (*meh'ssee steeghmee'*), and consists of a dot placed at the top of the line, as ἡ ἐκδίκησις εἶναι γλυκεῖα· ἐν τούτοις ἡ συγχώρησις εἶναι γλυκύτερα (*ee ehkdhee'keesseess ee'neh ghleekee'ah; ehndoo'teess ee seengkhaod'reesseess ee'neh ghleekeeteh'rah*), 'Revenge is sweet; notwithstanding, forgiveness is sweeter.'

The sign of interrogation is the English semicolon, e. g. τίς; 'who?'

#### OTHER SIGNS.

The apostrophe, ἡ ἀπόστροφος (*ee ah paw'strawfawoss*), does not differ in form or use from our own, as ἐπ' ἐμοῦ (*ee p' ehmooy'*) for ἐπὶ ἐμοῦ (*ee paw-ehmooy'*) 'by me.'

§ 9. The coronis, ῆ κορωνίς (*ee kawraunee'ss*), is really the smooth breathing written over a vowel which is no longer initial, simply because two words have coalesced into one, e.g. τοῦλάχιστον (*toolah'kheestawn*) for τὸ ἐλάχιστον (*taw-ehlah'kheestawn*), 'at least.'

The diæresis, or as it is more usually called, τὸ διαλυτικὸν (*taw-dheeahleeteekaw'n*), is sometimes used to distinguish two vowels separately pronounced from a diphthong, as καϋμένος (*kah-eemeh'nauss*), 'poor,' from καυμένος (*kahnme'h'nauss*), 'burnt.'

This sign is indispensable where the syllable has neither accent nor breathing, otherwise these are sufficient to prevent confusion, as we have seen above. It is, however, generally written even where superfluous.

The diastole or hypodiastole, διαστολή (*dheeahstawlee'*) or ὑποδιαστολή (*ee-pawdheeahstawlee'*), is simply a comma used not to indicate an appreciable pause, but to distinguish the relative pronoun ὅτι (*aw'-tee*) from the conjunction ὅτι (*aw'tee*).

N.B. The marking of every accent, and the fact that every syllable of which the sound has once been learnt, is always pronounced with uniform identity and distinctness wherever it may occur, renders the acquirement of a correct pronunciation of the language by the foreigner easier than that of any other European tongue.

We conclude this introductory chapter by a sample of the Greek alphabet as written, with a sentence in cursive characters, which will be found on the following page.

## MODERN GREEK AS WRITTEN.

A a.	I i	P p
B b	K k	E e O o
F f	A a	T t v
D d	M m	V v
C c	N n	Q q
L l	Z z	X x
H h	O o	W w
J j	T t	U u

Ὁ θεὸς ἐδέξωτο τοὺς πόρους τοῦ  
 τυφλῆος ὡς ἐπαρογοῦνθῃα τοῦ ἐν  
 τῇ ἀμαρτίᾳ παρὰ πσοῦντος. Ἄλλῃ  
 ὁ ἀνδρῶντος ὅλος εἶναι ἐπεὶ δεῖται. καὶ  
 ἐν τῇ μετὰ τὸν πόρον καὶ τοῦ  
 ναυοῦ, ἀμαρτῶντος, οἰκονομῶντος καὶ  
 λατρεῖ ἐν τῷ λαῷ σου καὶ.

Table of the Regular Changes which the Sounds of Words undergo in passing from one Language to another of the Aryan Family of Speech.

PRIMITIVE INDO-GERMANIC IDEALLY RESTORED.	SANSKRIT.	ZEND.	GREEK.	ITALIAN.	TEUTONIC.		SLAVONIAN.	LITHUANIAN.	ALBANIAN.
					GOthic.	OLD HIGH GERMAN.			
s	s	s eo	ś eo	s eo	sinian	sinco	seo ū	seion	se o g s
ś	ś	ś	ā ṣ eo	ś ś	ś	ś	ś o	ś o ē ē	ś o
i	i	i	ī	i	ial	ie	il	i	i
f	f	f	ī	i	ed	f	i	y	i
u	u	u	ū	u	uan	uo	uoy ū	u	u s
t	t	t	ū	u	up	t	uy	u	ū
ś	ś	ś	ai ei ei	ai ei ei ae oe	ai	ei	aj	sei	
śi	śi	śi	ai ei ei	ai ei ei					
au	au	au	ai ei ei	au ou	ai	ai	aj	ai	
āu	āu	āu	ai ei ei	au	ai	ai	aj	ai	
k	k	k	ai ei ei	ai ei ei	ai	ai	aj	ai	
g	g	g	ai ei ei	ai ei ei	ai	ai	aj	ai	
gh	gh	gh	ai ei ei	ai ei ei	ai	ai	aj	ai	
t	t	t	ai ei ei	ai ei ei	ai	ai	aj	ai	
d	d	d	ai ei ei	ai ei ei	ai	ai	aj	ai	
dh	dh	dh	ai ei ei	ai ei ei	ai	ai	aj	ai	
p	p	p	ai ei ei	ai ei ei	ai	ai	aj	ai	
ph	ph	ph	ai ei ei	ai ei ei	ai	ai	aj	ai	
ā	ā	ā	ai ei ei	ai ei ei	ai	ai	aj	ai	
n	n	n	ai ei ei	ai ei ei	ai	ai	aj	ai	
m	m	m	ai ei ei	ai ei ei	ai	ai	aj	ai	
r	r	r	ai ei ei	ai ei ei	ai	ai	aj	ai	
l	l	l	ai ei ei	ai ei ei	ai	ai	aj	ai	
j	j	j	ai ei ei	ai ei ei	ai	ai	aj	ai	
s	s	s	ai ei ei	ai ei ei	ai	ai	aj	ai	
v	v	v	ai ei ei	ai ei ei	ai	ai	aj	ai	

<sup>1</sup> k' = *ch* in church: *q* = *s* palatal sometimes heard in the mouths of children who cannot pronounce our *sh*.  
<sup>2</sup> c (Zend) = k' Sanscrit, and c Slavonic, while Slav. c = German s pron. *ts*.  
<sup>3</sup> k' = j in English and in Zend. The Albanian k' and g' respectively are similar.  
<sup>4</sup> zh, *z* = sound of *s* in pleasure; or French j: *ś* in Slav. and Albanian, *ś* in Lithuanian = *sh* in English and Zend.  
<sup>5</sup> *ś* = *yes* in year, and is similar to Lithuanian *ś*.  
<sup>6</sup> *ś* long, narrow, *ay* sound inclining to *ee*.  
<sup>7</sup> *ś* like *oa* in *Boar*.  
<sup>8</sup> *ś* as French *e* in *le, de, &c.*  
<sup>9</sup> French *u*, German *ü*.  
<sup>10</sup> *i* and *n* like Spanish *ll* and *ñ* respectively: i. e. liquid.  
<sup>11</sup> *r* rough *r*.  
 These various transliterations might easily be made more consistent, but only at the expense of disturbing existing usage.

## The Accidence.

By *accidence* we mean the changes which words undergo in order to show their relation to other words in a sentence.

Such changes are called *inflections*, and affect both nouns and verbs.

The noun is the *name* of a thing (*nomen*); the verb is the word which says of a *thing* what it *does*. It is the *action-word*.

Besides these there are a number of words called *particles*, not subject to inflection, but useful to define, qualify, or restrict the meaning of other words.

The parts of speech may therefore be divided into—

1. Inflected, ( $\alpha$ ) Nouns and ( $\beta$ ) Verbs ;
2. Uninflected, Particles.

### NOUNS.

The inflections of nouns are called *case-endings*.

In the singular they are as follows :—

(1) If we want to say a thing *does* or *is* so and so (*nominative case*) the ending is either *s*, *v*, or nothing : the second in neuters, the last in some feminines and neuters.

(2) If the thing is the object of an action (*objective* or *accusative case*) the ending is *v*,  $\alpha[v]$  (*masculine*, *feminine*, and *neuter*) or nothing (*neuter*).

(3) If we want to express the relation *of* or *from* (*genitive* or *possessive case*) the ending is *v* (shortened from *σω*) or *os*, *masculine* (sometimes *feminine*) and *neuter*, or *s*, *feminine* ; in a few (chiefly *modern*) masculines nothing.

(4) If we want to express the relation *to*, *at*, *on*, or *by* (*dative*, *locative*, or *instrumental case*) by a mere ending, that ending is

-ι, but the relation is more usually expressed in Modern Greek by a preposition with an objective or other case. See *Prepositions*.

(5) If the thing be addressed, the stem itself is used without inflection, except that ο is modified to ε. This is called the vocative case.

In the plural nouns are inflected as follows :—

Nom. and Voc., masc. and fem.	ι or ες.
Objective, masc. and fem.	ς becoming after ο, α, and a consonant υς, ς, and ας respectively.
Nom., Obj., and Voc., neuter.	α.
Genitive in all genders	ων.
Dative in all genders	ις or οι.

In this short scheme we have given a summary and rationale of the whole of Greek declension. There are no exceptions, and all seeming irregularities arise from the way in which these case-endings are combined with the stem of the word to which they are added.

The simplest division of all nouns is that into nouns with—

1. Consonantal stems, and stems in ι and υ;
2. Vowel stems in α (η) and ο.

#### NOUNS WITH CONSONANTAL OR QUASI-CONSONANTAL STEMS.

Here the endings ς, α[ν], for ν, ος, ι, and ες, ας, ων, οι (masc. and fem.), or —, ος, ι, and α, ων, οι (neut.) are simply added on to the stem; but be it observed—

(1) That as ρς cannot end a word, ηρς and ερς become ηρ, the ε being lengthened for the sake of compensation; similarly ορς becomes ωρ, κ.τ.λ. For like reasons ης and ες become ην, ον and ων, as do also ονς and ωνς, while ενς becomes εις.

(2) δ, θ, and τ fall away before ς, σ, and at the end of a word;

*v* falls away before *σ*, as *ς* after *ν*; e.g. πράγμα[τ], πράγμα[τ]σιν, νεάνι[δ]ς, νεάνι[δ]σιν, ποιμήν for ποιμένς, ποιμέ[ν]σι, κ.τ.λ.

(3) γ, κ, χ all combine with *ς*, *σ* to form ξ, while β, π, φ combine with *ς*, *σ* to form ψ.

(4) *σ* falls out between two vowels, εο, εῖ, εα, έων contract to ου, ει, η, and ών respectively, σσ is avoided, and the neuter stem ες is written in substantive nouns as ος in the nominative only; e.g. τέλος, τέλεος shortened to τέλους for τέλειος, τέλει for τέλεισι, τέλη for τέλεισα, τελών for τελέσων, τέλεισι for τέλεισσι, ἀληθής for ἀληθέες (neut. ἀληθές). A few do not contract in the genitive plural, as ἀνθέων, ὀρέων.

(5) *υ* between two vowels (= *Ϝ*) falls out, and if short is modified before a vowel to ε; e.g. βαθύ, βαθέος, βαθέων, contracting before ε, ι, and ας, βαθεῖ, βαθεῖ; βαθείες, βαθείς; βαθέας, βαθείς.

In a few words it is long, and suffers neither modification nor contraction, e.g. ἰχθύς, 'a fish,' ἰχθύος, ἰχθύι, but swallows up *α* in accusative plural, ἰχθύας, ἰχθύς.

Stems in *ι*, or *υ* unaccented, also in *ευ* (*εϜ*), lengthen the *ο* of *ος*, and form their cases as follows: *ιν* and *εα*, *εως*, *ει*; *εις*, *εις* and *εας*, *εων*, *εσι*, and *εῶσιν* for *έϜσιν*.

Πειραιεύς, the harbour of that name, for obvious phonetic reasons, contracts as follows: Πειραιᾶ for *έα*, *ως* for *έως*, *εῖ* for *έει*. In all these cases various ancient dialects present forms more strictly regular.

Stems in *υ* and *ι*, though they present the general features of consonantal stems, are in strictness vowel stems, and, save in the case of *ευ* = *εϜ*, form their objective in *ν*, not in *α*; e.g. βού-ν, ναῦ-ν, πόλι-ν. Unaccented stems in *δ* have an optional objective in *ν* for *δν*; e.g. πολύπουν or -ποδα, εὔελπιν or εὔέλπιδα.

(6) If the word be a monosyllable, the endings *ός*, *ί*, *ών*, *σί* are (thus) accented, except πάντων, πᾶσι, 'all,' παῖδων, 'boys,' φώτων, 'lights,' τίνος, τίνι, τίνων, τίσι, interrogative, ὄντος, ὄντι, ὄντων, οὔσι. Here, however, the apparent monosyllabic stem

has been contracted from a dissyllabic one, e. g. *φωτ-* for *φαστ-*, *οντ-* for *δοντ-*, or, in the case of *τίνος*, *κ.τ.λ.*, the accent is a mark of distinction: *τινός* = 'some one's,' *τίνος*, 'whose?'

(7) Stems in *ῆρ* and *ῶν* are circumflexed in the oblique cases: *κλητήρ*, *-ῆρος*; *ἄγων*, *-ῶνος*.

Some stems in *ερ* (nominative *ῆρ* = *ερς*) throw back their accent in the vocative, and drop the *ε* in the genitive and dative; e. g. *πατήρ*, *πάτερ*, *πατρός*, *πατρί*; *ἄνῆρ*, *ἄνδρὸς* (for *ἄνρός*), *κ.τ.λ.* Objective *πατέρα*, not *πάτρα*; but *ἄνδρα*, not *ἄνερα*. The reason being apparently that the originally euphonic and parasitic *δ* has so glued together the *ν* and the *ρ*, that they cannot again be parted. Of *μήτηρ* and *θυγάτηρ*, declined generally like *πατήρ*, the vocatives are respectively *μητερ* and *θύγατερ*, (observe accent). All these words, as well as *ἀστερ-* (*ἀστῆρ*) 'a star,' form the dative plural in *ράσι* or *ρασι*, for *έρσι* or *ερσι*.

(8) The following apparent irregularities should be noted:—

\**Ἀρης* (Mars), stem and vocative \**Ἀρες*, accusative \**Ἀρην* or \**Ἀρη* [*Ἀρεα*, \**Ἀρεσα*], \**Ἀρεος* or *-ως*, \**Ἀρει*.

*γάλα*, stem *γάλακτ-*.

*γόνυ* (stem), *γόνατος*, *γόνατι* for *γόνφατος*, *γόνφατι*; also *δόρυ*, *δόρατος*, *κ.τ.λ.*

*γυνή* (stem *γυναικ-*), vocative *γύναι* [*γύναικ*], *γυναιῖκα -ός -ί*.

*Ζεὺς* for *Διεὺς*, *Ζεῦ*, *Δία*, *Διός*, *Διῷ*.

*θριξ*, stem *τριχ-*, to avoid two aspirates.

*κύων*, 'dog' (stem *κυον-*), contracts to *κύν-*, *κύνα*, *κυνός*, *κ.τ.λ.*

*μάρτυς* for *μάρτυρ-s*, also *μάρτυρ*, which is stem.

*νύξ* for *νύκτ-s* (Gothic *Naht-s*), *νύκτα*, *νυκτός*, *κ.τ.λ.*

*οὖς* for *αὔατ*, *αὐτ*, *ὤτ*, *ὠτός*, *ὠτί*; *ὤτα*, *ὤτων*, *ὠσίν*, *κ.τ.λ.*

*ὑδωρ* for *ὑδαρτ*, *ὑδατος* for *ὑδαρτος*, *κ.τ.λ.*

#### NOUNS WITH VOWEL STEMS.

These may be divided roughly into *a*-stems and *o*-stems (the *ν* and *ι*-stems being for purposes of declension semi-consonantal).



## I. A-stems.

1. These are preponderatingly feminine. The feminine endings are —, —, ν, σ, ι (subscript), ι, ι, σ, ων, ις. Wherever the stem ends in *ia* or *pa* these endings require to be simply added on, and the declension is complete.

In other cases the vowel *a* is modified (by a preference of the Ionic dialect) to *η* before *σ* and *ι*, e. g. *τράπεζα*, *τραπέζης*, *δόξα*, *δόξης*, κ.τ.λ.; not however in the popular speech. The genitive *άων* in all these words necessarily contracts to *ων*, though even this is sometimes ignored in the vernacular.

The genitive and dative singular of these words, if oxytone, are circumflexed, *σκιᾶς*, *σκιᾶ*.

A large majority of stems whose vowel is preceded by any consonant except *σ* and the double consonants *ξ* and *ζ*, adopt the vowel *η* for *a* throughout the singular. This makes no difference in the plural; e. g. *τιμῇ*, *στήλῃ*, *φιάλῃ*, *ψυχῇ*, plural *τιμαῖ*, *τιμᾶς*, *τιμῶν*, *τιμαῖς*, κ.τ.λ.

2. Masculines in *a* and *η* have the ending *ς*, —, ν, ο (= *ου* when combined with *α*), ι, and in the plural are identical with feminines. The vocative is always the stem vowel, viz. *a* (not *η*), e. g. *νεανίας*, genitive *νεανίου*, vocative *νεανία*; *στρατιώτης*, genitive *στρατιώτου*, vocative *στρατιῶτα*; but here be it observed that all masculines in *τη*, likewise all compounds of *μετρη*, *πώλη*, *άρχη*, have the *a* short, and consequently where admissible circumflex the foregoing vowel, e. g. *στρατιῶτα*, *βιβλιοπῶλα*, κ.τ.λ.

3. A number of masculines in *a*, signifying an agent, and a few others, with most proper names of this form, as well as many in *η* in the vernacular, simplify this declension by merely leaving the stem bare in the genitive and vocative, e. g. *τοῦ ψηθήρα*, *τοῦ βορῤῥᾶ*, *τοῦ φαγᾶ*, *τοῦ Θωμᾶ*, *τοῦ Μανόλη*, *ὦ Μανόλη*, κ.τ.λ.

4. If *ε* precedes *η* (*a*) in the stem, *εα* becomes *ῆ*, and *ε* is swallowed up in all other cases, causing circumflexion of last syllable, e. g. *χρυσεία*, *χρυσῆ*, *χρυσέη*, *χρυσῆ*, κ.τ.λ.

## II. O-stems.

Chiefly masculine and neuter, with some feminines.

The case-endings are (practically) *ς*, — (with *ο* modified to *ε*), *ν*, *υ*, *ι*, *υς*, *ων* (absorbing *ο* but without accent), *ις* for the masculine and feminine; *ν*, *υ*, *ι*, *α* absorbing *ο*, *ων*, *ις* for the neuter.

If the *ο* of the stem is preceded by *ε* or *ο*, contraction takes place, *οο* and *εο* becoming *ου*, while in the other cases *ε* and *ο* are simply swallowed up. With monosyllables the circumflex marks this process, but not otherwise except the *ε* or *ο* has the accent, e. g. *τοῦ πλόου*, *τοῦ πλοῦ*, *τὸ ὀστέον*, *τὸ ὀστοῦν*, but *ὁ περίπλους*, *τοῦ περίπλου*.

*ὁ χρυσούς* is really for *ὁ χρυσέος*, although *ὁ χρύσεος* is the uncontracted form actually found in ancient Greek.

A few stems in *ο* seem to have lost an *σ*, and to have been originally consonantal; such are the classical feminines *ἡ ἥχῳ*, *ἡ αἰδῶς*, which decline *οῖ*, *ὠ*, *οὖς*, *οῖ*, and the proper names *Κλειῶ*, *Σαπφῶ*, *Λητώ*. Like these are the modern proper names *ἡ Χίῳ*, genitive *τῆς Χίως*, accusative *τὴν Χίω(ν)*, *ἡ Μαριγῶ*, κ.τ.λ.

A few nouns are heteroclite or of mixed declension, e. g. *τὸ ὄνειρον*, 'the dream,' plural *τὰ δνειράτα*, *τὸ γράψιμον* and its analogues, plural *τὰ γραψίματα*. Also the accusatives of proper names in *γένες*, *κράτες*, *μῆδες*, *φάνες*, *τέλες*, which form their accusative in *ην* instead of in *εα*, *η*.

This doubtless arises from false analogy, the nominative *-ης* suggesting *η* instead of *ες* as the stem-ending.

## METAPLASTIC NOUNS.

In the vernacular a number of accusatives like *πατέρα(ν)*, *λαμπάδα(ν)*, suggest a fresh stem *πατέρα-*, *λαμπάδα-*. Hence we get such nominatives as *ὁ πατέρας*, *ὁ ἄνδρας*, *ἡ λαμπάδα*, *ἡ νύκτα*, for *πατήρ*, *ἄνθρωπος*, *λαμπά(δ)ς*, *νύξ*. Such forms frequently preserve the old genitive, as *τῆς νυκτός*, *τοῦ ἀνδρός*.

A number of nouns in *a* and *η*, chiefly circumflexed on the stem-vowel, form their plurals from the stems *αδ* and *ηδ* in the vernacular; also a few paroxytones like *μάννα*, 'mother,' *χάχας*, 'laughter,' *χάσκας*, 'gaper,' *παπατρέχας*, 'rambler.' The masculine forms do not draw forward the accent in the genitive plural, e. g. *χάχαδων*, *παπατρέχαδων*.

Foreign vowel stems follow the analogy of those in *a*, e. g. *ὁ καφές*, *τοῦ καφέ*, plural *οἱ καφέδες*; *ἡ μαῖμοῦ*, 'the monkey,' *τῆς μαῖμοῦς*, *αἱ μαῖμοῦδες*; but if paroxytones, as *ὁ κόντες*, 'the count,' the plural is *-ηδες*, *κ.τ.λ.*

Other curious mixtures difficult to classify are: *ὁ κόρακας* for *κόραξ*, *ὦ κόρακε*, *τὸν κόρακα(ν)*, *τοῦ κοράκου*, *οἱ κοράκοι*, *τοὺς κοράκους*, *τῶν κοράκων*, *κ.τ.λ.*; but these belong wholly to the vernacular.

The vernacular also writes *αις* for *αι* and *ās*, accusative feminine plural, *ες* or *αις* for *ās*, masculine accusative plural, and *ῆ* for *αἱ*, feminine plural of the article.

Other instances of metaplasm and heteroclite declension in the vernacular are: *τοῦ πραγμάτου* for *πράγματος*, *πράξι*, *πράξις* for *πράξις*, *πράξεως*, *παχεῖ* or *παχεῖ* for *παχεῖς*, plural nominative masculine of *παχύ*, 'fat,' *κ.τ.λ.*

#### GENDERS OF NOUNS.

##### 1. Masculines:—

(a) All stems in *ευ*.

(b) All substantives in *ντ* (except those in *ουντ*), and most in *ην*, *ηρ*, *ωρ*, *ωτ*, *π*; but *ἡ φρήν*, *ἡ χήν*, and, of course, *ἡ μήτηρ* and *ἡ θυγάτηρ*, *τὸ φῶς*, 'the light,' *τὸ οὖς*, 'the ear.'

##### 2. Feminines:—

(a) The few whose nominatives are *ὠς* and *ῶ*.

(b) Most in *δ*; but *παῖδ*, 'boy,' 'girl,' *λογάδ*, 'picked man or woman,' *φυγάδ*, 'fugitive,' *σποράδ*, 'scattered,' *ἐπηλυδ*, 'immigrant,' *νέηλυδ*, 'new comer,' are common.

(c) All in *ι* and *τητ*, and most in *ιτ*.

Of those in *ο*, nominative *ος*, the great majority are masculine.

Of those in *α* and *η*, all are feminine but a few whose nominatives take *ς*.

### 3. Neuters :—

(a) All in *ο* whose nominative is *ον*.

(b) All in *αρ*, *ατ*, and one in *ιτ*—τὸ μέλι, 'the honey,' genitive μέλιτος.

## OF ADJECTIVES IN PARTICULAR

1. Of three endings, masculine, feminine, and neuter (τρι-κατάληκτα ἐπίθετα) :—

(a) *ο-ς*, *η*, *ο-ν* or *ο-ς*, *α*, *ο-ν*, i. e. *α* in case of vowel or *ρ* preceding (but ὀγδόη, 'eighth'). These are the commonest kind ; a few in *εο* contract, e. g. χρυσούς, χρυσή, χρυσούν.

(b) *ὀ-ς*, *εῖα*, *ύ*, all oxytone, but ἡμιον-ς, ἡμίσεια, ἡμισυ, next commonest.

(c) *ιεντ-ς*, *ιεντ-σα*, *ιεντ*, becoming *ίεις*, *ίεσσα*, *ιεν* according to phonetic law.

(d) *όεντ-ς*, *κ.τ.λ.*, similarly formed.

(e) Two, viz. μέλαν- and τάλαν-, thus declined : μέλας, μέλαινα, μέλαν, 'black,' μέλανα, μέλαιναν, μέλαν, where μέλαινα = μέλανη.

(f) All participles, whether imperfect passive (-μενο-), perfect passive (-μένο-), imperfect active (-οντ-), aorist passive (-έντ-), 1st aorist active (-αντ-), perfect (-ότ-, -υῖα, -ότ-), nominative ὡς, υῖα, ὅς (for ὅτς, υῖα, ὅτ).

2. Of two terminations, δικάτάληκτα (masculine or feminine, and neuter).

(a) All whose stem is *ες*, nominative *ης*, *ες*.

(b) All in *ον*, nominative *ων*, *ον*.

(c) All in *ι*, nominative *ις*, *ι*.

(d) Most compounds and derivatives from compound verbs, except those which are oxytone. Also βάρβαρο-, ἥσυχο-, ἡμερο-. The vernacular ignores this class, using the feminines ἡ ἥσυχη, *κ.τ.λ.*, in disregard of the accentual laws.

3. Adjectives of one ending (*μονοκατάληκτα*) are simply such as are masculine and feminine, and have no neuter, e. g. *ὁ, ἡ ἄπαις*, 'childless,' and a few which are practically substantives in apposition, as *ὁ γέρων*, 'the old man,' *ἡ ἐθελοντής*, 'the volunteer.'

#### ADJECTIVES OF MIXED DECLENSION.

These are *μέγας* for *μέγαλς*, 'great,' of which the singular nominative and accusative masculine and neuter are formed as though from *μέγαλ-*, dropping the *λ* according to phonetic laws, and the rest of the cases from the stem *μεγάλο-*, and *πολύς*, κ.τ.λ., in which the same cases are formed from stem *πολύ-*, the rest from stem *πολλό- ή-*, for *πολιό- ή-*. The Ionic dialect declines *πολλό- πολλή-* throughout, and the vernacular *μεγάλο- η-* throughout.

#### COMPARISON OF ADJECTIVES.

1. The regular way of comparing adjectives is by adding—

*τερο τέρα τερο*, comparative.

*τατο τάτη τατο* to the stem of the masculine and neuter.

e. g.	<i>λεπτό- λεπτότερο-</i>		<i>σαφές σαφέστερο-</i>
	<i>— λεπτότατο-</i>		<i>— σαφέστατο-</i>

If the preceding syllable is short the *ο*-stem is lengthened, e. g. *σοφώτερο-*, κ.τ.λ., not *σοφότερο-*.

2. Stems in *εντ* change to *ες*, and stems in *ον* take *ες* before adding the comparative endings, e. g. *χαρίεντ-, χαριέστερο-, εὐδαίμον-, εὐδαιμονέστερο-*.

3. As alternatives to *τερο-, τατο-*, the endings *ιον-, ιστο-* are added to a few adjectives, while in other cases the stem of the positive is changed. Hence arise the following seeming irregularities: *αἰσχρό-*, 'base,' *αἰσχιστο-*; *ἄσμενο-*, 'glad,' *ἄσμενέστερο-*; *κακό-*, 'bad,' *χειρότερο-, χειρόν-, κάκιστο-* and *χειρίστο-*; *καλό-, καλλίον-* (neuter *κάλλιον*) or *καλήτερο-, κάλλιστο-*; *μέγαλ-, μείζον-* for *μέγρον-*, also *μεγαλήτερο-, μέγιστο-*; *ὀλίγο-, ἐλάσσον-* for *ἐλάχισον-* from *ἐλαχύ-, ἐλάχιστος*, also *ὀλιγώτερο-, ὀλίγιστο-*;

πολὺν, πλείον- or πλείότερο-, πλείστο-, also περισσότερο-; τάχιστο- as superlative of ταχύ-; ὑψιστο- of ὑψηλό-.

Note too ἀπλοῦς, ἀπλούστερο-ς, ἀγχίνους, ἀγχινούστερος, as though the stem were ουσ.

4. The following comparatives of adverbs and prepositions are noticeable:—

πλησίον, 'near'	πλησιέστερος, -τατος.
ἀπὸ, 'from' ('far')	ἀπώτερος, 'further,' -ατος, 'furthest.'
πρὸ, 'before'	πρότερος, 'earlier,' πρῶτος, 'first,' πρώτιστος, 'first of all,' <i>quasi</i> "firstest."
ἐξ, ἐκ, 'out'	ἔσχατος for ἔκ-σ-ατος, 'uttermost,' 'last.'
ὑπὲρ, 'over'	ὑπέρτερος, 'superior,' ὑπέρτατος, 'supreme.'

In ordinary parlance the comparative with the article = superlative, the superlative itself = 'very,' e.g. ὁ καλλίτερος, 'the best man,' κάλλιστος ἄνθρωπος, 'a very good man.'

### SUBSTANTIVE PRONOUNS.

#### 1. Personal pronouns:

I	ἐγὼ, μέ (ἐμέ, ἐμένα), μοῦ (ἐμοῦ), μοί (ἐμοί).
Thou	σὺ (ἐσύ), σε (ἐσέ, σένα, ἐσένα), σοῦ, σοί.
He	αὐτός, αὐτόν (τόν), αὐτοῦ (τοῦ), αὐτῷ (τῷ).
She	—ή —ήν —ήν —ής —ής —ῆ —ῆ
It	—ὃ —ὃ —ὃ like masculine.
We	ἡμεῖς, ἡμᾶς (μᾶς), ἡμῶν (μᾶς), ἡμῖν (μᾶς).
You	ὑμεῖς (ἐσεῖς, σεῖς), ὑμῶν (σᾶς), ὑμῖν (σᾶς).
They	αὐτοί, αὐτούς (τούς), αὐτῶν (τῶν), αὐτοῖς (τοῖς).
Fem.	—αἱ —ὰς —ὰς — — —αῖς, κ.τ.λ.
Neut.	—ὰ —ὰ —ὰ and the rest as the masculine.

(a) The shorter forms are the less emphatic, and when written after the words governing them lose their accent, e.g. τοῦ ἔδωκά το, or τὸ ἔδωκά του, 'I gave it him.'

(b) The nominatives are not expressed with verbs, save for emphasis.

## 2. Reflective pronouns :—

I myself, (ἐγὼ) αὐτὸς or -ῆ, κ.τ.λ.

Of myself, ἐμαυτοῦ, -ῆς, κ.τ.λ., and so on.

Ourselves, (ἡμεῖς) αὐτοί, ἡμῶν αὐτῶν, κ.τ.λ.

Thyself, σεαυτοῦ, κ.τ.λ.; yourselves (ὑμεῖς) αὐτοί, κ.τ.λ.

Himself, αὐτὸς, of himself, ἐαυτοῦ, κ.τ.λ.; herself, αὐτῇ, ἐαυτῆς, κ.τ.λ.

But the Greeks also say in the objective—τὸν ἐαυτόν μου, τὸν ἐαυτόν σου, κ.τ.λ., and sometimes τὸν ἴδιον ἐαυτόν μου, κ.τ.λ., lit. 'the own self of me;' also in the nominative, ἐγὼ ὁ ἴδιος, 'I myself.'

## 3. Reciprocal pronoun :—

ἀλλήλους, -ας, ἄ, κ.τ.λ.

## THE ARTICLE. ADJECTIVAL PRONOUNS.

1. The definite article ὁ, ἡ, τὸ, plural οἱ, αἱ, τὰ, is declined in other cases as from the stems τὸ-, τῇ-, τό-. As indefinite articles, τις, τι, or εἷς, μία, ἓν, the numeral 'one,' are used.

N.B.—Masculine and neuter stem = ἓν, feminine = μία.

2. 'My,' &c., is expressed by ὁ — μου, κ.τ.λ.; 'mine' or 'my own' by ὁ ἰδικός μου, κ.τ.λ., and so on of the other pronouns.

## DEMONSTRATIVE PRONOUNS.

3. 'This,' 'that,' when not over emphatic, is αὐτὸς -ῇ -ὸ, always combined with the article, thus, ὁ ἄνθρωπος αὐτὸς or αὐτός ὁ ἄνθρωπος, 'this man,' whereas ὁ αὐτὸς ἄνθρωπος means 'the same man.' But as ὁ ἄνθρωπος αὐτὸς may mean also 'the man himself,' the less ambiguous and more emphatic pronoun οὗτος αὕτη (observe accent) τοῦτο is used in preference. This being really a compound of several stems is given at length :—

SINGULAR.			PLURAL.		
οὗτος	αὕτη	τοῦτο	οὗτοι	αὗται	ταῦτα
τοῦτον	ταύτην	τοῦτο	τούτους	ταύτας	ταῦτα
τούτου	ταύτης	τούτου		τούτων	
τούτῳ	ταύτῃ	τούτῳ	τούτοις	ταύταις	τούτοις

Here, too, the article must accompany the substantive.

ἐκεῖνος 'η'-ο, 'that, yonder,' is declined quite regularly, except that the neuter nominative and accusative drop ν. The use of the article is the same as with οὗτος.

τοσοῦτο-, 'so great,' and τοιούτο-, 'such,' follow the declension of οὗτος, κ.τ.λ., except that the initial τ of ταύτην, κ.τ.λ., is never inserted.

ἄλλος, ἄλλη, ἄλλο, 'other,' is as regular as αὐτό-. Observe that all these pronominal words drop ν in the neuter accusative and nominative.

An old demonstrative compounded of the article + δε is used in certain cases, e. g. μέχρι τοῦδε, 'hitherto.'

The article with μὲν and δὲ (not written in one word), ὁ μὲν — ὁ δὲ, κ.τ.λ., means 'the one' — 'the other.' Also ὁ δὲ alone means 'and he' or 'but he.'

#### INDEFINITE AND INTERROGATORY PRONOUNS.

These are : τιν-, nominative τίς, τι, indefinite, losing accent when enclitic, e. g. ἄνθρωπός τις εἶχε δύο υἱούς, 'a certain man had two sons;' and τίς; τί; interrogatory. ποῖο-; ποία-; originally = 'of what kind?' but now = τίς; τί; ὁ δεῖνα or ὁ δείνας (heteroclite), τὸν δεῖνα, τοῦ δείνος, τῷ δεῖνι, and ὁ τάδε or ὁ τάδες, τὸν τάδε, τοῦ τάδε (dative not found).

The following distich was for some time the motto of a Greek satirical journal in Athens called τὸ Φῶς, 'the Light,' appended to a caricature of the fallen and standing Prime Ministers, one of whom was represented head downwards, and the other in his natural position:—

Καὶ ὁ δείνας καὶ ὁ τάδες  
Εἶνε ὅλοι μασκαράδες.

Mr. This and Mr. That  
Each and all are Messrs. Flat.



To which in one of the comic papers the prompt rejoinder appeared :—

Καὶ ὁ Συντάκτης τοῦ Φωτός  
 Μασκαρᾶς εἶνε καὶ αὐτός.  
 And the Editor of Light  
 Is as flat as any, quite.

### RELATIVE PRONOUNS.

The commonest relative pronoun is ὁ ὁποῖος, ἡ ὁποία, τὸ ὁποῖον. Occasionally the more classical ὅς, ᾗ, ὅ, or the compounds ὅσπερ, ᾗπερ, ὅπερ are used : περ is a mere indeclinable particle, in force equivalent originally to 'very' or 'same.' For the rest ὅς, κ.τ.λ., is declined quite regularly, as is also τις in composition, e. g. ὄντινα, ᾗντινα, ὅτι, οὗτινος, ᾗστινος, κ.τ.λ., but οὐπερ, ᾗπερ, κ.τ.λ. Finally the indeclinable ὅπου or ποῦ is used in the vernacular as a relative for all cases and genders. Compare the German *wo* in the South.

### CORRELATIVE PRONOUNS.

Such are πότερος, 'which of two?' 'whether of two?' neuter πότερον = 'whether;' ὁ ἕτερος, 'one of two;' ὁπότερος, 'which of two' (relative); πόσος, 'how great,' 'how many;' ὅσος, 'as great as;' τόσος or τοσούτος, 'so great,' 'so many;' ποῖος, ὁποῖος, 'of what kind;' τοιούτος or τέτοιος (accent invariably on εἰ), 'such;' οἷος, ὁποῖος, 'such as.'

### THE NUMERALS.

As some of these are subject to inflection, they are given in this place.

#### CARDINALS.

1 εἷς (for εἷν-s), μία, εἷν (fem. gen. and dat. μιᾶς, μιᾷ).	4 τέσσαρες, τεσσαρα.
2 δύο or δύοω.	5 πέντε.
3 τρεῖς, τρία (gen. τριῶν).	6 ἕξ, vl. ἑξί.
	7 ἑπτά.

8 ὀκτώ.	500 πεντακόσιοι.
9 ἐννέα.	600 ἑξακόσιοι.
10 δέκα.	700 ἑπτακόσιοι.
11 ἑνδεκα.	800 ὀκτακόσιοι.
12 δώδεκα.	900 ἐν(νε)ακόσιοι.
13 δεκατρεῖς -ία.	1000 χίλιοι.
14 δεκατέσσαρες -α, κ.τ.λ.	2000 δισχιλίοι or δύο χιλιάδες (in apposition), and so on, adding χίλιοι to τρεῖς, τετράκις, πεντάκις, ἑξάκις, ἑπτάκις, κ.τ.λ., meaning 'thrice,' &c., or combining the first ten numerals with χιλιάδες.
20 εἴκοσι.	10,000 δεκακισχιλίοι or μύριοι (classical). N.B. — μυρίοι means 'countless' (note accent).
21 εἴκοσι καὶ εἰς or εἴκοσιν εἰς, κ.τ.λ.	20,000 εἴκοσι χιλιάδες or δισμύριοι.
30 τριάκοντα (τριάντα).	1,000,000 ἐν ἑκατομμύριον = 100 × 10,000.
40 τεσσαράκοντα (σαράντα).	A billion, δισεκατομμύριον.
50 πενήκοντα (πενήντα).	1883 χίλια ὀκτακόσια ὀγδοήκοντα τρία.
60 ἑξήκοντα (ἑξήντα).	
70 ἑβδομήκοντα (ἑβδομήντα).	
80 ὀγδοήκοντα (ὀγδῶντα or ὀγδοήντα).	
100 ἑκατόν.	
101 ἑκατόν (καὶ) εἰς, κ.τ.λ.	
103 ἑκατόν τρεῖς, κ.τ.λ.	
200 διακόσιοι (declined).	
300 τριακόσιοι.	
400 τετρακόσιοι.	

## ORDINALS.

1st πρῶτος -η -ον.	20th εἰκοστός.
2nd δεύτερος -α -ον.	21st εἰκοστός πρῶτος.
3rd τρίτος, κ.τ.λ.	30th τριακοστός.
4th τέταρτος, κ.τ.λ.	40th τεσσαρακοστός (σαρακοστός), κ.τ.λ.
5th πέμπτος.	100th ἑκατοστός, κ.τ.λ., the ending -στός being added to the stem; e.g. 'in the 1883rd year,' ἐν ἔτει χιλιοστῷ ὀκτακοσιοστῷ ὀγδοηκοστῷ
6th ἕκτος.	τρίτῳ.
7th ἑβδομος.	
9th ἔνατος.	
10th δέκατος.	
11th ἑνδέκατος.	
12th δωδέκατος.	
13th δέκατος τρίτος, κ.τ.λ.	

Fractions are expressed by the neuter of the ordinals: δέυτερον (or ἡμισυ) =  $\frac{1}{2}$ , δύο τρίτα =  $\frac{2}{3}$ , κ.τ.λ.

## THE VERB.

The verb consists of a root (or stem) combined with personal affixes or endings.

Verbs are divided into Active and Passive. Most have both an active and passive form. Those that have only a passive form are for the most part active in sense, having lost in the process of usage their originally passive meaning.

Verbs are further distinguished as to tense or time.

The two main tense divisions are—

1. Imperfect tenses, or those denoting a continued action.
2. Aorist tenses, or those denoting an instantaneous action.

The future tense in Modern Greek is expressed by combinations or adaptations of these other two.

Verbs are further subject to changes of mood according to whether the action is represented as actual, or conditional, or commanded. These moods are called respectively, indicative, subjunctive, and imperative.

For the imperfect there is sometimes, but not always, a separate stem, called the imperfect stem.

The aorist stem is in such cases the root of the verb.

Given the imperfect stem, the present imperfect tense in the indicative mood in all its persons may be formed at once by adding on the following affixes :—

ACTIVE.				PASSIVE.			
	1	2	3		1	2	3
Sing.	ω	εις	ει	Sing.	ομαι	εσαι	εται
Pl.	ομεν	ετε	ουσι (ουν)	Pl.	ομεθα	εσθε	ονται

A slight vowel change transforms these endings into the appropriate ones for the subjunctive mood of the imperfect tenses.

N.B.—There is no distinction of past and present in the subjunctive mood.

ACTIVE.			PASSIVE.		
Sing.	ω	ης η	Sing.	ωμαι	ησαι ηται
PL	ωμεν	ητε ωσι (ουν)	PL	ωμεθα	ησθε ωνται

The past tenses take a prefix *ἐ*, called the augment, which with *ε* combines to form *ει* or *ῆ*, with *ι*, *ει*, and with *α*, *ῆ*.

To form the past imperfect indicative the prefix *ε* is placed before the stem (or root), and the following are the endings:—

ACTIVE.			PASSIVE.		
Sing.	ον (vL α)	ες ε	Sing.	όμην	εσο ετο
PL.	ομεν	ετε ον (αν)	PL	όμεθα	εσθε οντο

The aorist is formed in two ways. In case the imperfect stem is lengthened from the root, the aorist reverts to the root, and with that exception forms its persons (in the active) precisely as the imperfect past, e.g. *φεύγω*, root *φυγ*, present imperfect *ἔφευγον*, aorist *ἔφυγον*. This is called the 2nd or *strong* aorist.

In case the imperfect stem is the simple root, the letter *σ* is interposed between stem and personal endings, or the syllable lengthened in cases where for the sake of euphony the *σ* is suppressed, and the endings are as follow in the active: while in the passive the 1st aorist interposes *θ*, the 2nd aorist nothing, and the endings are as follows:—

ACTIVE.			PASSIVE.		
Sing.	α	ας ε	Sing.	ην	ης η
PL	αμεν	ατε αν	PL	ημεν	ητε ησαν

Examples: *βάλλω*, 'I put' or 'throw,' *ἔβαλλον*, 'I was throwing,' *ἔβαλον*, 'I threw,' *ἐβάλην*, 'I was thrown,' *λύω*, 'I loose,' *ἔλυον*, *ἔλυσα*, *ἐλύθην*.

In the subjunctive mood, the same stems (without the *ἐ*) are used as in the indicative, while the personal endings are as follows:—

ACTIVE.		PASSIVE.	
Same as for the imperfect.		Ditto, circumflexed throughout.	
<i>λύσω, βάλλω, κ.τ.λ.</i>		<i>λυθῶ, βαλῶ, κ.τ.λ.</i>	

N.B.—The vernacular is fond of forming the indicative passive aorist by adding to the aorist stem, whether 1st or 2nd, the endings of the 1st aorist active, preceded by the letters ηκ, e.g. ἐβάληκα, ἐβλήθηκα, for ἐβάλην, ἐβλήθην, κ.τ.λ.

The future tense is expressed either by the subjunctive mood preceded by the particle θά, or by the verb θέλω, 'I will,' &c., followed by the

#### INFINITIVE.

This is formed of the stem + the ending ει(ν), passive -εσθαι, in the aorist ῆ(ναι), e.g. θὰ λύω, 'I will loose' (as a habit); θὰ λύσω, 'I will loose' (on some special occasion); passive θὰ λυθῶ, κ.τ.λ. θέλω βάλλει(ν), 'I shall put' (habitually); θέλω βάλει(ν), 'I shall put' (once for all); θέλω βάλλεσθαι, θέλω βαλῆ. N.B.—'I will put' is θέλω νὰ βάλω, κ.τ.λ.

The infinitive is properly the old locative case of a noun. It is still used as an indeclinable substantive with the article, but in this case the old classical form is employed, i.e. the ν is never dropped in imperfect and 2nd aorist, and for the 1st aorist αι is used instead of ει, while the ειν of the 2nd aorist active is always circumflexed, e.g. τὸ βάλλειν, τὸ βαλεῖν, τὸ λύσαι, τὸ λυθῆναι, κ.τ.λ.

The modern form of the infinitive aorist is also used with ἔχω, 'I have,' to form a compound perfect and pluperfect, e.g. ἔχω λύσει, 'I have loosed'; ἔχω βάλει, 'I have put'; ἔχον (for ἔεχον) λύσει, βάλει, κ.τ.λ., 'I had,' &c. Another way of forming the perfect and pluperfect is ἔχω + the perfect passive participle in -μένος η, e.g. ἔχω (λε)λυμένος τὰς σπονδὰς, 'I have broken the treaty.' The doubling of the first syllable is optional.

#### IMPERATIVE MOOD, OR MOOD OF COMMANDING.

To the imperfect stem the following endings are added, in the active:—

- ε[ς] ('thou') and occasionally ἔτω ('he').
- ετε ('ye') very rarely ἔτωσαν or ὄντων ('they').

and in the passive:—

εσο (ου)	έσθω.
εσθε	έσθωσαν or έσθων.

As a rule a wish regarding all other persons but the second is expressed by *ας* followed by the subjunctive, e. g. *ας λύσω*, *ας λύση*, *ας λύσουν*.

*ας* is short for *άφες*, 2nd aorist imperative of *άφ-ε-*, imperfect *άφίημι*, 'let,' 'permit.'

To the 1st aorist stem the following endings are added :—

## ACTIVE.

ε or ον  
ετε or ατε

άτω.  
άντων.

## PASSIVE.

ου or ητι or ηθι (the latter if no aspirate precedes) ήτω.  
ητε

ήτωσαν or έντων.

N.B.—(1) To form the 2nd aorist imperative active the endings of the imperfect are added to 2nd aorist stem : whereas in the passive the endings are alike for 1st and 2nd aorist. (2) *ου* requires the *active* stem, e. g. *γράψου*, not *γράφθου*.

The foregoing supplies the key to all the most ordinary forms of the verb except the participles ; but before we speak of these it may be well to mention a few classical forms not in common use, but cropping up in occasional phrases, such are :—

## THE CLASSICAL FUTURE.

This is simply the same as the present imperfect + the insertion of *σ* between stem and personal ending in the active, and *θησ* between stem and personal ending in the passive, e. g. *λύσω*, *λυθήσομαι*, κ.τ.λ.

## THE MIDDLE AORIST.

Middle means halfway between passive and active. Those passive verbs which have an active meaning may form (not must) their aorists as follows : To the 1st aorist stems are added the following personal endings :—

άμην	άμεθα
ω for ασο	ασθε
ατο	αντο

and to the 2nd aorist stem the endings of the imperfect past passive.

A future middle is also sometimes formed, which is identical with the passive except that  $\sigma$  is substituted for  $\theta\eta\sigma$ .

#### THE PERFECT ACTIVE.

This is formed by doubling the first consonant and inserting  $\epsilon$ , e. g.  $\lambda\epsilon\lambda$  for  $\lambda$ ,  $\gamma\epsilon\gamma$  for  $\gamma$ ,  $\kappa\tau\lambda$ , and if the root end in a vowel or a liquid inserting  $\kappa$ , aspirating a mute or medial, and leaving an aspirate intact, and then adding the endings of the 1st aorist, save that the 3rd person plural ends in  $\alpha\nu\tau\iota$  instead of  $\alpha\nu$ , e. g.  $\lambda\epsilon\lambda\upsilon\kappa\alpha\sigma\iota$  from  $\lambda\nu$ ,  $\gamma\epsilon\gamma\rho\acute{\alpha}\phi\alpha\sigma\iota$  from  $\gamma\rho\alpha\phi$ -,  $\kappa\tau\lambda$ .

A perfect passive formed by adding to the reduplicated stem the endings  $\mu\alpha\iota$ ,  $\sigma\alpha\iota$ ,  $\tau\alpha\iota$ ;  $\mu\epsilon\theta\alpha$ ,  $\theta\epsilon$  (after vowels  $\sigma\theta\epsilon$ ), and (where possible)  $\nu\tau\alpha\iota$ , is found in such isolated phrases as  $\tau\epsilon\tau\acute{\epsilon}\lambda\epsilon\sigma\tau\alpha\iota$ , 'it is finished,' from root  $\tau\epsilon\lambda\epsilon\sigma$ -.

N.B.— $\sigma$  and sometimes  $\lambda$  are dropped in reduplication, e. g.  $\epsilon\sigma\tau\acute{\epsilon}\rho\eta\mu\alpha\iota$  for  $\sigma\epsilon\sigma\tau\acute{\epsilon}\rho\eta\mu\alpha\iota$ ,  $\epsilon\dot{\iota}\lambda\eta\mu\mu\alpha\iota$  for  $\lambda\acute{\epsilon}\lambda\eta\mu\mu\alpha\iota$ . Observe, too,  $\beta$ ,  $\pi$ ,  $\phi$  are assimilated to  $\mu$ , e. g.  $\gamma\acute{\epsilon}\gamma\rho\alpha\mu\mu\alpha\iota$  for  $\gamma\acute{\epsilon}\gamma\rho\alpha\phi\mu\alpha\iota$ , also, spirants<sup>1</sup> become tenues before  $\tau$ , e. g.  $\gamma\acute{\epsilon}\gamma\rho\alpha\pi\tau\alpha\iota$  for  $\gamma\acute{\epsilon}\gamma\rho\alpha\phi\tau\alpha\iota$ .

#### THE PARTICIPLES.

The imperfect participle active is formed by adding to the imperfect stem the syllable  $\omicron\nu\tau$ , which becomes with the signs of case and gender,  $\omicron\nu$  [ $\omicron\nu\tau$ -s],  $\omicron\nu\sigma\alpha$  [ $\omicron\nu\tau$ -σα], and  $\omicron\nu[\tau]$ , in masculine, feminine, and neuter respectively, and is declined according to the scheme for nouns given above. The 2nd aorist is made by adding the same endings on to the 2nd aorist stem.

The 1st aorist participle active is formed by adding to the corresponding stem the endings  $\alpha\varsigma$ ,  $\alpha\sigma\alpha$ ,  $\alpha\nu$  [ $\alpha\nu\tau$ -s,  $\alpha\nu\tau$ -σα,  $\alpha\nu\tau$ ],  $\kappa\tau\lambda$ .

The perfect passive participle is formed by adding to the root (of which the reduplication is optional) the endings  $\mu\acute{\epsilon}\nu\omicron$ -s,  $\mu\acute{\epsilon}\nu$ -η,  $\mu\acute{\epsilon}\nu$ -ο,  $\kappa\tau\lambda$ . Observe the accent, invariably on the  $\epsilon$ .

<sup>1</sup> The term "spirant" includes all consonants but tenues and liquids, according to Modern Greek phonetics.

The imperfect participle passive is made by adding to the imperfect stem the endings *όμενος, ομένη, όμενον, κ.τ.λ.*

The passive participle aorist is made by adding the suffix *έντ* + generic endings = *εις [εντς], είσα [έντ-σα], έν[τ]*, to the 1st or 2nd aorist stems.

Besides these there are occasionally found a future active and passive participle formed by adding on the imperfect endings to the future stems given above in the account of the classical tense, e. g. *λύ-σ-ων, λν-θησ-όμενος, κ.τ.λ.* ; and also an

#### ACTIVE PERFECT PARTICIPLE,

formed by adding to the reduplicated root the suffix *ότ-* for masculine and neuter, and *ύα-* for the feminine, thus producing *ώς [οτ-ς], ύα, ός [οτ]*, respectively. Observe the accent, which is always on the suffix save in the feminine genitive plural, which is circumflexed according to rule.

#### CONTRACT VERBS.

Where the verbal root ends in *α, ε, or ο*, contraction arises with those personal endings which begin with a vowel. In forming these contractions it has only to be remembered that—

*αο, άω, έω, όω, and άον* contract to *ω, ώ.*

*εο, οο, οε, έου, όου* „ *ου, ού* respectively.

*αε, αη, άει, αη* „ *α, ά.*

*εε, έει* „ *ει, έι.*

*όει* „ *οι.*

*έη, έη* „ *ή, ή.*

But for the most part verbs in *ο* insert *ν* in Modern Greek before a vowel, and thus contraction is avoided, e. g. *διορθόνει* for *διορθόει, διορθοί*, ‘he corrects.’

Keeping the above contractions in view, the student will be able to write out correctly the paradigm of any contract verb.

Apparent exceptions in the mouths of the common people, e. g. *έτιμούμουν* or *έτιμούμην* for *έτιμώμην*, arise from the tendency



to assimilate all contract verbs to a common scheme, and as the vowels  $\alpha$  and  $\epsilon$  (and even  $\omicron$ ) were probably in origin variants of one indeterminate vowel sound, there is some justification for the process.

As a rule verbs in  $\alpha$ ,  $\epsilon$ , and  $\omicron$  lengthen these vowels to  $\eta$  and  $\omega$  respectively in forming the aorist, e.g. τιμάω, τιμῶ, 'I honour,' ἐτίμησα, θὰ τιμήσω; ζητέω -ῶ, 'I seek,' ἐζήτησα, θὰ ζητήσω; διορθώνω, 'I correct,' διώρθωσα or ἐδιώρθωσα, κ.τ.λ.

Apparent exceptions, such as γελάω, γελάσω, 'laugh,' ἀρκέω, ἀρκέσω, 'suffice,' διψάω, διψάσω, 'thirst,' πεινάω, πεινάσω, 'hunger,' σπάω, σπάσω, 'break,' καλέω, καλέσω, 'call,' ἐξεμέω, 'vomit,' τελέω, 'finish,' αἰνέω, 'praise,' κ.τ.λ., reveal in their passive forms, e.g. διασασμένος, ἠρκέσθην, τετελεσμένος, κ.τ.λ., that they have lost an  $\sigma$  after the root-vowel  $\alpha$  or  $\epsilon$ , so that they do not properly come under the rule. Such other exceptions as occur (and they are very rare) are probably due to false analogy.

Such is the general scheme of conjugation, and to it there are no exceptions. Given the imperfect and aorist stem of a verb, the whole conjugation is known. Some verbs have both 2nd and 1st aorists, and some only 1st or 2nd. As a rule, when the imperfect stem and the root of the verb are identical, the 1st aorist is used, when the imperfect is a secondary formation, the 2nd.

In forming the 1st aorist it must be remembered that:—

(1)  $\beta$ ,  $\pi$ ,  $\phi$  combine with  $\sigma$  to form  $\psi$

$\gamma$ ,  $\kappa$ ,  $\chi$         "        "        "         $\xi$

while  $\delta$ ,  $\theta$ ,  $\tau$  are lost before        .         $\sigma$

(2) that  $\lambda$ ,  $\mu$ ,  $\nu$ ,  $\rho$  absorb the following  $\sigma$ , the preceding vowel being lengthened by way of compensation; e.g.  $\xi\mu\epsilon\iota\nu\alpha$  for  $\xi\mu\epsilon\nu\sigma\alpha$ ,  $\xi\sigma\tau\epsilon\iota\lambda\alpha$  for  $\xi\sigma\tau\epsilon\lambda\sigma\alpha$ ,  $\epsilon\pi\eta\rho\epsilon$  for  $\epsilon\pi\acute{\alpha}\rho\sigma\epsilon$ , κ.τ.λ.

To form the imperfect stem either the simple root is retained, as in γράφω, λύω, τιμάω, ζητέω, αγαπάω, τήκω, νήφω, νηστεύω, κ.τ.λ., or it is increased in various ways:—

1. By the frequentative affix *σκ*, accompanied sometimes with reduplication, or by reduplication alone, in which case the reduplicated vowel is not *ε* as in the perfect, but *ι*, e. g. *γινώσκω*, 'I know,' from *γνο-*, *γίγνομαι* for *γιγένομαι* from *γεν-*, 'become,' *χάσκω*, 'I gape,' from root *χα-*, *θνήσκω* or *θναίσκω* for *θάνσκω* from *θαν-*, 'die,' *μιμνήσκω*, 'I remind,' from root *μνα-*, and so forth.

2. By adding *τ* after a labial, as *θάπτω*, 'I bury,' *τύπτω*, 'I strike.'

3. By adding *ι* consonantal, which becomes absorbed, producing a change in the final consonant of the root, *δξ* becoming *ζ*, while *γ*, *κ*, *χ* + *ι* = *σσ* (or *ττ*); *γνωρίζω*, 'I know,' for *γνωρίδω*, *πράσσω* for *πράκω*, *διατάσσω* for *διατάγω*, κ.τ.λ.

4. By the affix *αν* often accompanied by nasalization of the root, e. g. *λαμβάνω*, 'I take,' from *λαβ-*, *μανθάνω*, 'I learn,' from *μαθ-*, *λανθάνω*, 'I hide,' from *λαθ-*; or by suffix *αν* + *ι* consonantal = *αιν*, as *παθαίνω*, 'I suffer,' from *παθ-*; or by *ν* alone, as *φέρνω* from *φερ-*, accompanied sometimes with change of vowel, as *γέρνω* from *γυρ-*, (*ε*)*παίρνω* from *έπαρ-*. This *ν* is occasionally inserted between the last consonant and the final vowel, especially *α*, of a root, e. g. *περνάω*, 'I pass,' aorist *έπέρασα*.

5. The root-vowel is strengthened, e. g. *υ* becomes *ευ*, as *φυγ-*, 'flee,' *φεύγω*, 'I flee,' *έφυγον*, 'I fled.'

The following is a list of so-called Irregular Verbs. In some cases the irregularity is produced by a striving for regularity led by false analogy.

*αισθάνομαι*, aor. *ήσθάνθην*, 'feel.'

*άμαρτάνω*, *ήμάρτησα* and *ήμαρτον*, 'sin.'

*αναλίσκω*, *ήνάλωσα*, 'spend.'

*ανοίγω*, *ήνοιξα* and *άνέφξα*, 'open.'

*άποθνήσκω*, *άπέθανον*, *θα άποθάνω*, 'die.'

*άπολλύω*, *άπώλεσα*; pf. p. *άπολωλώς-νία-ός*, 'lose.'

ἀρέσκω, ἤρεσα, θὰ ἀρέσω, 'please.'

αὐξάνω, ἡύξησα, θὰ αὐξήσω, 'grow.'

ἀφικνέομαι, θὰ ἀφιχθῶ, ἀφίχθην and ἀφικόμεν; p. p. ἀφειγμένος, 'arrive.'

ἀφίνω, ἄφησα and ἀφήκα; imperat. ἄφες, ἀφήσατε and ἄφετε; p. p. ἀφειμένος, 'leave,' 'let go.'

βαίνω (chiefly found in compounds), ἔβην, ἔβης, ἔβη, κ.τ.λ.; imp. βὰ, βήτε, 'go'; aor. pass. παρεβάθην, 'it was transgressed'; f. θὰ βῶ. For ἔβην the vernacular uses ἔβηκα, κ.τ.λ.

βάλλω, root βαλ and βλα, θὰ βάλω, ἔβαλον or ἔβαλα, ἐβλήθην, βεβλημένος, 'cast,' 'put,' 'put on.'

βαρύνω, θὰ βαρύνω, ἐβάρινα, θὰ βαρυνθῶ, ἐβαρύνθην, 'weary,' 'burden.'

βλέπω, aor. from root ἰδ- [Fιδ], εἶδον or -α, ἶδε and ἰδέ, also ἰδές, ἰδών, θὰ ἰδῶ, 'see.' In compounds regular, as κατέβλεψεν, 'he looked down,' ἀνέβλεψα, 'I looked up.'

βόσκω, aor. from stem βοσκε-, 'feed,' θὰ βοσκήσω, κ.τ.λ.

βούλομαι, 'I will,' 'intend,' θὰ βουληθῶ, ε—, also ἡβουλήθην, as if from ἐβουλε-.

βρεχω, pass. aor. ἐβράχην, θὰ βραχῶ, κ.τ.λ., 'rain.'

γηράσκω, ἐγήρασα, κ.τ.λ., 'grow old.'

γίνομαι (γίγνομαι), θὰ γείνω, ἔγεινα or ἐγενόμην, γενόμενος; pf. γέγονα; pf. p. γεγονώς, 'become.'

γινώσκω (γιγνώσκω), θὰ γνώσω, ἔγνωσα and ἔγνω, ἔγνω, ἔγνωμεν, ἔγνωτε, ἔγνωσαν; imp. γνώθι, γνώσον or γνώσε; aor. p. γνώσας and γνώς (γνοντ-), 'know.' Chiefly in compounds, e. g. ἀνάγνωθι, 'read,' 'recognize.'

δεικνύω, the aor., &c., from δεικ-; p. p. p. δεδειγμένος, 'show.'

δέρνω, δέρω or δαίρω, θὰ δείρω, ἔδειρα; p. θὰ δαρῶ, θὰ δαρθῶ, ἐδάρην or ἐδάρθην, 'flog,' 'flay.' Hence δέρμα, 'skin.'

δέχομαι, ἐδέχθην, θὰ δεχθῶ; p. p. δεδεγμένος; aor. m. also found, ἐδεξάμην; p. δεχθεις and δεξάμενος, 'receive.'

διδάσκω, the aor. from διδαχ-, 'teach.'

διδράσκω (in comp.) (root δρα-), ἀπέδρασα, ἀπέδρασας, ἀπέδρασεν,

also ἀπέδρας, ἀπέδρα (cf. γνω-); part. ἀποδράς, ἀποδράσας, 'run away.'

δίδω, θὰ δώσω, ἔδωσα and ἔδωκα, θὰ δοθῶ, ἐδόθην; p. p. p. δεδομένος, 'give.'

δύνα-μαι -σαι -ται -μεθα -σθε -νται (α throughout); subj. δύνωμαι, δύνῃσαι, δύνῃται, δυνώμεθα, δύνῃσθε, δύνωνται, or like the indicative; inf. δύνασθαι; p. δυνάμενος; imp. ἐδυνάμην and ἡδυνάμην (cf. βούλομαι), κ.τ.λ. (with α throughout); θὰ δυνήθω, ἡδυνήθην, 'can,' 'am able.'

ἐγείρω; imp. ἡγείρον; aor. ἡγείρα, θὰ ἐγερθῶ, ἡγέρθην, 'raise,' 'wake,' 'rise,' 'awaken'; p. p. p. ἐγηγερμένος.

εἶμαι (εἶμι), εἶσαι, εἶνε (ἐστι), εἶμεθα (ἐσμέν), εἶσθε, εἶνε (εἰσί); subj. ἦμαι (ῶ), ἦσαι (ῆς), ἦνε (ῆ), ἦμεθα (ῶμεν), ἦσθε, ἦνε (ῶσι); imp. ἔσο, ἔστω, ἔστωσαν; inf. εἶσθαι (εἶναι); p. ὢν (ὄντ-), 'be.' No aorists, for which ἔγαινα, θὰ γείνω, κ.τ.λ., are used.

ἐκπλήττω; 1st aor. act. from πλῆγ-; 2nd aor. pass. from πλαγ-, 'astonish.'

ἐμποδίζω, 'hinder,' takes no augment.

ἐρχομαι, 'come' (ἐλθ-); fut. p. ἐλευσόμενος for ἐλυσόμενος.

εὕρισκω (εὕρ-, augment optional), 'find.'

εὐχομαι (εὐχ-), 'wish.'

ἔχω (σχ- σχε-), ἔσχον, θὰ σχεθῶ, ἐσχέθην, 'have.'

ζάω, ζῶ, ζῆς, ζῆ, ζῶμεν, ζῆτε, ζῶσι, 'live,' ζῆσα.

ἡξέυρω, 'know,' μαθ-.

θάπτω, 'bury' (ταφ-, pass.); p. p. p. τεθαμμένος.

θέλω, ἐθέλω (θελε- ἐθελε-), 'will.'

θέτω (class. τίθημι) (θε-), ἔθηκα, θὰ θέσω (mid. comp. προτίθεμαι, 'I propose,' 'set before myself'); θὰ τεθῶ, ἐτέθην; part. imp. τιθεῖς; aor. θεῖς, 'place.'

ιστάω, ιστῶ (in comp. chiefly), also σταίνω, στήνω, στέκω; root στα- (class. ἵστημι), 'set,' 'stand,' ἵσταμαι, 'I stand,' ἕστησα, 'I set' (trans.); ἕστην, 'I stood,' also ἐστάθην, in passive sense ἐστήθην; p. ιστάμενος, στάς.

κάθηναι (= κατὰ + ἤναι), 'sit,' ἐκαθήμην, ἐκάθησα, κάθησε, θὰ καθήσω. The chief irregularity here is that the aorists are active in form with intransitive sense.

καίω (καῖ- καν-), θὰ καύσω, ἔκανυσα, θὰ καῶ, ἐκάην, 'burn.'

καλέω (κλα- κλε-), ἐκλήθην, κεκλημένος, 'call.'

κάμνω (καμ-), 'do.'

κέῃ-μαι, κ.τ.λ., subj., ditto. Endings added to stem without any intervening vowel. Past impf. ἐκέμην, ἐκέυσο, κ.τ.λ.; no aor., 'lie.'

κερδαίνω (κερδίζω) (κερδε-), 'gain.'

κερνάω (κεράννυμι), θὰ κεράσω, κ.τ.λ., 'mix.'

κλαίω (κλαῖ-), cf. καίω, 'weep.'

κλέπτω (κλεπ- κλαπ-), 'steal,' ἐκλάπην, θὰ κλαπῶ.

κορέννυμι, not used, but θὰ κορέσω, ἐκόρεσα, 'satisfy.'

κόπτω (κοπ- or κοβ-), 'cut.'

κρεμάω, κρεμνύω, κρέμαμαι (cf. δύναμαι); θὰ κρεμάσω, θὰ κρεμασθῶ, κ.τ.λ., 'hang.'

λαγχάνω (λαχ-), 'fall in with,' 'obtain by lot.'

λανθάνω (λαθ-), θὰ λανθασθῶ, 'hide,' 'escape,' in passive 'am mistaken.'

λούω (λου- and λουσ-), θὰ λουσθῶ, λουσμένος or λελουμένος, 'wash.'

μανθάνω (μαθ-), 'learn.'

μάχομαι (only in imperfect), 'fight.' For other tenses, πολεμέ-μειλλω, 'intend,' 'be about to' (only in impf.); past ἤμελλον and ἔμελλον.

μειγνύω (μυγ-), 'mix,' ἔμιξα, ἐμίγην, ἐμίχθη.

οἶδα (Ἔιδ- Ἔοιδ-), 'I know.' Chiefly in phrases, τίς οἶδε; 'who knows?' Κύριος οἶδε, 'Lord knows,' οὐκ οἶδα for δὲν ἤξεύρω, 'I don't know.' Cf. our own archaism, *I wot not*.

μυμνήσκω (in comp.) (μνα- μνησ-), ἐμνησα, ἐμνήσθην, 'remind,' 'remember.'

οἰκτείρω, ὤκτειρον, ὤκτειρα, 'pity.'

ὀμνύω (ὀμο-), ὤμοσα, θὰ ὀμόσω, 'swear.'

πάσχω (for πάθ-σκω) or παθαίνω (παθ-), 'suffer.'

πείθω, πείθομαι, 'persuade,' 'obey,' ἔπεισα, ἐπείσθην; πέπεισμαι,  
'I am persuaded,' πέποιθα, 'I trust.'

πηγαίνω and ὑπάγω (παγ- ὑπαγ-), 'go,' ἐπήγα, θὰ πάγω. The η  
in ἐπήγα or ὑπήγα is the result of the augment in the aorist  
(or imperfect) of the simple verb ἦγον, ἦγα from ἀγ-.

πίνω (πι-), 'drink,' ἔπιον and ἤπια.

πίπτω (πεσ- for πετ-), 'fall.'

πλέω or πλεύω (πλευ-, πλεψ-), 'sail.'

πνέω, πνέω (πνευ- πνεψ-), ἔπνευσθην, 'breathe.'

ῥέω, ρεύω (σρεν- σρεψ-), ἔρρευσα for ἔσρευσα, 'flow.'

ῥηγνύω (ῥήγνυμι), ῥήγνυμαι (cf. δύναμαι), κ.τ.λ. (ῥηγ- ῥαγ for  
φραγ-), hence ἐρράγην, κ.τ.λ., 'break.'

ῥώννυμι, obs. except in ἔρρωσο, ἔρρωσθε, 'be strong!' 'hail!'  
'farewell!'

σβύνω (σβυ- σβε-), 'quench,' ἔσβεσα and ἔσβυσα, ἐσβέσθην,  
ἐσβεσμένος.

σεβόμαι (σεβα[δ]-), ἐσεβάσθην, 'honour,' 'revere.'

σήπομαι (σαπε-), 'rot,' ἐσάπησα, ἐσαπήθην.

τήκω (τηκ- and τακ-), 'melt,' ἔτηξα, ἐτάκην.

τρέμω, ἔτρεμον, 'tremble.' No aor. Place supplied by ἔτρεσα  
(classical), ἐτρόμαξα (modern).

τρέπω (τρεπ- and τραπ-), 'turn,' ἔτρεψα, ἐτράπην, τετραμμένος.

τρέφω (θρεπ- and τραφ-, cf. τριχ-, nom. θρίξ), 'feed,' ἔθρεψα,  
ἐτράφην, τεθρεμμένος or τεθραμμένος. Cf. also θάπτω.

τρέχω (τρεχ- and δραμ-), 'run,' ἔτρεξα and ἔδραμον.

τρώγω (class. ἐσθίω) (φαγ-), 'eat.'

τυγχάνω (τυχ-), 'chance.'

ὑπισχνέομαι or ὑπόσχομαι, ὑπεσχέθην (cf. ἔχω), 'promise.'

φαίνομαι, 'seem,' 'appear' (for φάνομαι), ἐφάνην.

φέρω, φέρνω, 'bring,' imp. ἔφερον; aor. ἔφερα. In a few  
compounds the stem ἐνεγκ- or ἐνεκ- is used for aor. ἤνεγκα  
or ον, ἐνεχθῶ, ἠνέχθην, κ.τ.λ.

φεύγω (φυγ-), 'fly,' 'flee,' 'depart.'

φθείρω (φθαρ-), ἔφθειρα, ἐφθάρην, ἐφθαρμένος, 'spoil,' 'corrupt.'

In comp.

χαίρω (χαρ-), θὰ χαρῶ, ἐχάρην, 'rejoice,' 'be glad.' Impf. active, aorists passive in form, but intransitive in sense.

χορταίνω (χορτα-), 'satisfy.'

χέω (χυν-, χεν-, χεν-, χύνω, except in comp., ἔχυσα, κεχυμένος, κ.τ.λ., 'pour.'

### ON DERIVATION AND COMPOSITION.

Closely allied to the subject of Greek accident is that of the formation of words.

There are two principal ways by which words are built up in Greek, first, by addition of suffixes and prefixes by themselves unmeaning, and secondly, by the compounding of two or more words. The first may be called an inflexional, the second an agglutinative process, or they may be distinguished as the processes of derivation and composition.

#### DERIVATION BY AFFIX OR PREFIX.

The principal prefixes are:—

ἀ(ν)- = English *un*, e. g. γραπτό-, 'written,' ἀγραπτο-, 'unwritten,' ὑποφερτό-, 'bearable,' ἀνυπόφερτο-, 'unbearable.'

Observe change of accent, which is typical.

εὖ-, 'well,' 'easily,' &c., e. g. καταληπτό-, 'comprehensible,' εὐκατάληπτο-, 'easy of comprehension.'

δυσ-, 'ill,' 'hard,' &c., e. g. ἀναβατό-, 'accessible,' 'that may be ascended,' δυσανάβατο-, 'hard to ascend.'

All these prefixes may be compounded with the *essential* part less the formative vowel of a substantive, and form, by the addition of a new formative vowel, an altogether fresh word, e. g. from μορφ-α-, 'shape,' take α and add ο; the stem μορφο- thus obtained, which has no independent existence, may then be combined, thus: ἀμορφο-, 'shapeless,' δύσμορφο-, 'misshapen,' εὐμορφο-, 'shapely,' 'fair.' Or again, from τύχ-α- (η-),

'fortune,' we derive *ἀτυχέσ-*, 'luckless,' *δυστυχέσ-*, 'unlucky,' *εὐτυχέσ-*, 'lucky.' Such forms should not mislead us to suppose there is any such word as *τυχέσ-*, *μορφό-*. This principle is of very wide application, e.g. *ἐκβαλ-* is a verb root meaning 'to put out,' 'to extricate oneself or others.' There is no such word as *ἐκβολο-*, 'extricable,' though there is a noun *ἐκβολή-*, 'issue,' 'exit,' but there is the adjective *δυσέκβολο-*, 'inextricable,' and this form is typical of many others. In this place it is convenient to observe that the change from *a* or *ε* to *o* is very common in forming noun stems from verbal roots, thus: *βαλ-* becomes *βολ-*; *φερ-* *φορ-*, and similarly many others. Besides *ἀ-*, *εὐ-*, and *δυσ-*, the chief prefixes are prepositions, but as these are independent words, we shall consider them under the head of "Composition." Besides these, we have the merely euphonic *δ-*, *ἀ-*, as *δ-λίγος* for *λίγο-s*, 'small,' 'few'; *ἀστάχιον* for *στάχιον*, 'an ear of corn.'

### *Suffixes.*

*-μὸ-*, masculine = 'ing,' e.g. *παλ-*, 'pal-pitate,' *παλμός-s*, 'palpitation,' 'throb,' also adjectival, e.g. *θερ-*, 'heat,' *θερμός-*, 'heated,' 'warm.'

*-μὸν-*, masculine = 'er,' e.g. *ἡγε-*, 'lead,' *ἡγεμών [όν-s]*, 'leader.'

*-μον-*, masculine, e.g. *τλα-* *τλη-*, 'bear,' *τλήμων*, 'enduring,' 'suffering.'

*-μὲν-*, masculine, 'er'; *ποι-* (*ποε- παε-*), 'feed,' *ποιμήν [-έν-s]*, 'shepherd.'

*-ματ-*, neuter, effect of action, e.g. *πρακ-*, 'do,' *πράγμα[τ]*, 'deed,' 'thing done.'

*μή-*, feminine, e.g. *γραμ-μή* for *γραφ-μή*, 'a line.'

*τερ-*, chiefly in relations, e.g. *πα-τήρ*, 'father,' *μήτηρ*, 'mother.'

*-τηρ-* = 'er'; *κλη-τήρ*, 'caller,' 'summoner,' 'policeman,' *σω-τήρ*, 'saviour.'

*-τορ-* = 'er'; *ρή-τορ*, 'speaker,' 'orator.' Of this, *τυρ* in *μάρ-τυρ* is a variant.



- τη = '-er;' πολί-της, 'citizen;' also -τή, e. g. κρι-τής, 'judge.'  
 -τρια- and -τειρα, feminine form of above, as ποιή-τρια, 'poetess,'  
 ὑπηρέ-τρια, 'maid servant.'  
 -τριδ- = '-ster,' '-stress;' αὐλη-τρίς, 'flute-player' (female).  
 -τρο-, -τρό-, neuter = instrument or object of action, e. g. ἄρο-  
 τρο-ν, 'plough,' λου-τρόν, 'bath.'  
 -θρο-, bye-form of above; ἄρ-θρον, 'article,' 'joint,' 'fitting,'  
 from ἄρ-, 'fit.'  
 -θλη-, feminine form of above, e. g. γενέθλη from γενε (γεν-),  
 'birth,' 'generation.'  
 -σύνη = '-ness,' feminine, e. g. εὐφροσύνη = εὐφρον-σύνη, 'glad-  
 ness.'  
 -τητ- = '-th,' feminine, e. g. νεό-της [τς], 'youth.'  
 -ιά, -ιά, and -ία, -ιά = '-th,' feminine, e. g. μαν-, 'rave' (μαίνομαι),  
 μανία, 'madness;' ἀληθές-, 'true,' ἀλήθεια [ἀλήθε(σ)ια],  
 'truth;' ἀμαθές-, 'unlearned,' ἀμάθεια, 'ignorance;' στρατ-ός,  
 'force,' στρατιά, 'army;' σκότ-ες, 'dark' (subst.) σκοτία,  
 'darkness.'  
 -ιον-, neuter, 'place of,' e. g. Μοῦσα, 'Muse,' μουσεῖον, 'place of  
 Muses' (μουσέ-ιον, μουσῆιον); μνήμη, 'memory,' μνημεῖον,  
 'place of remembrance,' 'tomb,' 'monument;' Ionic, μνημηῖον.  
 -ών, masculine, 'abode of;' δένδρ-ε-ο-, δένδρ-ο-, 'tree,' δενδρῶν,  
 δενδρεών, 'plantation.'  
 -ιδ- = '-ess' } Sign of female { Γερμαν-ός-, 'German,' Γερ-  
 } agency or { μανιδ-, 'German lady.'  
 -άδ- = '-ess' } quality. { λάμπ-, 'shine,' λαμπάδ-, 'candle.'  
 -αινα-, 'wife of;' Κώστας, 'Constant,' Κώσταίνα, 'Mrs. Constant.'  
 -ίνα-, 'wife of;' Νικολ-ής, Νικολ-ίνα.  
 -άρης, άριο-ς = 'er;' περίβολ-ο-, 'garden,' περιβολάρης, 'gardener.'  
 -ᾱ-ς, 'dealer in' or 'agent;' φαγ-, 'eat,' φαγᾱ-ς, 'a glutton;'  
 μύλων, 'mill' (μύλο-ς), μυλωνᾱ-ς, 'miller.'  
 -ήλα-, -ύλα- = '-ness;' μαῦρ-ο-, 'black,' μαυρήλα, 'blackness.'  
 -οῦ, feminine of ᾱ-ς; βούτυρ-ο-, 'butter,' βουτυρ-οῦ, 'butter-  
 woman.'

- ούρα-, the Latin *-ura*, our *-ure*; σκότ-ος, σκοτούρα, '(black) care'; κλει-, κλει-σούρα, 'an enclosure' (the σ is that of the aorist).
- ουριά-, 'haunt of'; κλέφτ-ης (κλέπτ-ης), 'robber,' κλεφτουριά, 'den of robbers.'
- σία- for τ-ία; ἀνόη-το-, 'senseless,' ἀνοη-σ-ία, 'senselessness.'
- λη- = 'iness'; δ-μίχ-λη, 'mist(iness),' νεφέ-λη (νέφες-), 'cloud(iness).'
- ρα-, 'place where,' 'thing by which'; ἔδ-ρα [σέδ-ρα], 'seat.'
- ρο-, neuter, 'thing done'; δῶ-ρον, 'a gift.'
- ον- (-εν-, -ην-); εἰκ-ών, 'like-ness,' 'picture.'
- ανο-, -όνη-, 'instrument'; (F) ὄργ-ανον, 'tool' (root *Feργ-*, 'work'), ἀγχ-όνη, 'strangling,' δρέπανον and δρεπάνη, 'sickle' (δρεπ-, 'reap').
- νο- = 'ful,' '-ness'; ὕπ-νος [σύπ-νος], 'sleep,' σκοτεινόν for σκοτεσνόν, 'dark,' σεμνόν for σεβνόν, 'worshipful.'
- νη- = '-ness,' feminine; σπά-νις, 'scantness.'
- τι- = '-er' masculine, '-ing' feminine, also -σι-; μάν-τις, 'warner,' 'prophet,' φύσις, 'growing,' 'nature.'
- τυ- (rare); ἄσ-τυ, φάσ-τυ, 'dwelling-place,' 'city.'
- ες- (nominative ος), neuter; γέν-ος, 'kin-dred.'
- πουλο-, -πούλα, 'son,' 'daughter'; Χρηστό-πουλος, 'son of Chrestos,' βοσκο-πούλα, 'shepherd girl.'
- ῖδη-, feminine -ῖδ-, 'son'; Λασκαρίδης, 'son of Lascar.'
- ιμο-ν, genitive ἱματος, action of a verb; γέλα-, 'laugh,' γελά-σιμον, 'laughter.'
- ω-, -ῶ, ending of some female proper names, e. g. Ἀγγελικώ, Χρύσω, Ἀργυρώ.
- ω- (ι), -ίο- (ί), -άρι(ο), -άκι-, -άφι-, -ύφι- (neuter), -άκη-ς, ούλη-ς (masculine), -ούλα, -ίτσα, -ούδα (feminine), are all diminutive endings. Sometimes several are combined, e. g. παιδί, παιδάρι, παιδαράκι for παιδαρ(ι)άκι, 'a very little boy,' κομμάτι, κομματάκι, 'a little piece.' By substituting α for ι, the diminutive is changed to an augmentative, e. g. κομμάτα,

'a big piece,' Θεοφιλᾶ-s, 'big Theophilus.' So, above, φαγᾶ-s is 'a big eater.'

#### ADJECTIVE ENDINGS.

Such are:—

- σιο- (old genitive ending, τοῦ = τόσιω), e. g. δίπλα, adverb, 'doubly,' διπλάσιω, 'two-fold.'
- κό-: πατρ-ικό, 'father-ly,' καρδια-κό, 'of the heart,' θηλυ-κό, 'female,' φυσι-κό-, 'natural.'
- μο-: ὠφελ-, 'profit,' ὠφέλιμο-, 'profitable.'
- υ-λο- and -ύλο-: στόμι-υλο-, 'talkative' (στομα(τ) = 'mouth').
- ίλο-: ὀργί-λο-, 'wrathful.'
- ηλό-: σιωπ-ηλό-, 'silent,' χαμη-ηλό, 'mean,' 'lowly' (χαμαί, 'on the ground,' old locative).
- ινο-: ξύλ-ινο-, 'wood-en.'
- ιο-: Ἀθηναῖο- (Αθηνά-ῖο-), 'Athenian.'
- ρό-: λυπη-ρό, 'grievous.'
- εντ- (-φεντ-): πτερό-εντ-, 'winged,' μαυρομαλλοῦσσα for μαυρομαλλό-εντ-σα, 'black-haired.'
- τò-, verbal adjective: γραπ-τò for γραφ-τό-, 'written,' or 'write-able.'
- τέο-, 'what should be:' τί πρακ-τέο-ν; 'what('s) to be done?'

To these must be added the participial endings given above in connexion with the verb, and the simplest noun stems, affixes, substantive and adjective, -α-, -η-, -ο-, -υ-, -εσ-, κ.τ.λ., with which the student has already been made familiar.

#### COMPOUND WORDS.

In the composition of words there is no language more prolific than the Greek, whether Ancient or Modern.

The rules of compounding words are very simple.

The chief points requiring attention are—(1) the accent, (2) the part played by the vowel α, (3) the creation by composition of new stems.

(1) As to the accent, the rule is, that in compound words it

goes as far back as possible, quite irrespective of its original place in the final word.

(2) The simplest case of composition is where the stem of the first word ends in *o*, and the final word begins with a consonant and suffers no change, e. g. *παλαιὸ-ν κάστρον*, 'an old fortress,' becomes *παλαιόκαστρον* ('Oldfort'), often the name of a place; *ξύνδ-ν*, 'sour,' *γάλα*, 'milk,' *ξυνόγαλα*, 'butter-milk.' If the last word begins with a vowel, the *o* of the preceding stem is absorbed, e. g. *ξύλάνθρωπος* for *ξύλο-άνθρωπος*, 'wooden-man,' 'blockhead.' If the stem of the first word ends in a consonant, or an *a* or *η*, *o* is either inserted or substituted, e. g. *θαλασσόνερον*, 'sea-water,' from *θάλασσα* and *νερόν*. The diminutive suffix *ιω* also becomes *o* in compounds, e. g. *κρασο-πότηρον*, 'wine-cup,' for *κρασιοπότηρον*, and that even as respects the latter half of the compound, as *μολυβοκόνδυλον*, 'lead-pencil,' from *μολυβι(ον)* and *κονδύλι(ον)*.

(3) A number of new stems, for the most part verbals in *o*, arise by the process of composition; and here observe the stem which denotes the agent has (if possible) the accent, e. g. *άνθρωποκτόνος*, 'a man-slayer' (but *άνθρωπόκτονος*, 'slain by man'), *λογογράφος*, 'a writer of words,' *θεολόγος*, 'a talker about God,' *λειπόθυμος* (*λειπ-θυμό-*), literally, 'leaving life,' i. e. fainting. N.B.—There are no such independent words as *κτόνο-ς*, 'slayer,' *γράφο-ς*, 'writer,' *λείπο-ς*, 'leaver.'

Words ending in *-ι* cannot stand as the last word of a compound, but are replaced by the more abstract *-ία*, e. g. *λειποταξία*, 'leaving the ranks,' not *λειπόταξις*; *παλιγ-γενεσία*, 'new-birth,' 'regeneration,' not *παλιγγένεσις* or *παλιγγέννησις*. Words like "Parthenogenesis" for "Parthenogenesisia," used as terms of science, are barbarous in the last degree. This applies also to compounds with the particles *ἀ*, *εὖ*, *δυσ*, as *ἀταξία*, *εὐταξία*, *δυστυχία*, not *ἀταξις*, *εὐταξις*, *δυστύχη*.

#### PREPOSITIONS IN COMPOSITION.

*ἀπὸ*, *παρὰ*, *ἀντὶ*, *ἐπὶ*, *ἀνά*, *διὰ*, *μετὰ*, lose their final vowel in

composition before another vowel; not so *περὶ, ἀμφί*, e.g. *ἐπώνυμος* (*ὀνόματ*, dialectically *ὀνόματ*), 'named after,' but *περιώνυμος*, 'famous.'

In the case of verbals in *-τὸ* compounded with a preposition, only usage can teach the student where to place the accent, but probably the explanation of the irregularity is that where the compound verbal is taken straight from the verb, e.g. *ἀναβατός* from *ἀναβα*, the accent maintains its natural place; where, however, the verbal is first formed a simple word, and then compounded with the preposition, the accent is thrown back, e.g. *θετόν*, 'a thing placed,' *ἐπί-θετον*, 'an adjective.'

#### PARTICLES OR UNINFLECTED WORDS.

These may be subdivided into adverbs, conjunctions, and prepositions.

##### ADVERBS.

The greater number of these are themselves inflexions of adjectives, and are interesting as revealing to us old case-endings otherwise lost to the language.

Any adjective can be changed to an adverb, either by the ending *-ως* (for *-ωτ*), an old instrumental termination, or by using the neuter objective, singular or plural. The plural is used chiefly in the superlative degree of adjectives, the singular sometimes in the comparative, *ως* in the positive; e.g. from *καλὸ*, *κακὸ*, 'good,' 'bad,' *καλῶς*, 'well,' *κάλλιον*, 'better,' *κάλλιστα*, 'in the best way,' 'best,' *κακῶς*, 'ill,' *κακώτερον* or *χείρον*, 'in a worse way,' *χείριστα* or *κάκιστα*, 'in the worst way.' But in familiar phrases, such as *πολὺ καλά*, 'very well,' *εἰμαι καλά*, 'I am well,' the neuter plural is preferred.

A considerable number of adverbs are also formed by the following old case-endings:—

*-θεν* or *-θε*, ablative = 'from,' e.g. *αὐτό-θεν*, 'thence,' *πό-θεν*; 'whence?' *ὅθεν*, 'whence,' 'wherefore,' *ἐκεῖ-θεν*, 'thence,' *μακρό-θεν* 'from afar,' κ.τ.λ.

-σε, 'to a place,' as ἐκεῖ-σε, 'thither.'

-δε, 'to' or 'at,' as ὧ-δε, 'hither,' ἐνθα-δε, 'hither,' 'here.'

ι dative or locative, e. g. οἴκοι (οἴκο-ι), 'at home,' χαμαὶ (χαμά-ι), 'on the ground.'

-υ, also locative, e. g. αὐτοῦ, 'there,' 'here,' χάμον, vernacular for χαμαί.

-θι, also locative, e. g. ἀλλαχ-όθι, 'elsewhere.'

The following is a list of the principal adverbs of time and place:—

## ADVERBS OF PLACE.

ποῦ; where? whither?

που, somewhere.

ὅπου, where.

πόθεν; whence?

ὅθεν, ὁπόθεν, whence.

ἐνταῦθα, ἐδῶ, ὧδε, here, hither.

αὐτοῦ, there.

ἐκεῖ, there, yonder.

ἐκεῖσε, thither.

ἐκεῖθεν, thence.

ἐντεῦθεν, thence.

τῇδε κακεῖσε, hither and thither.

ἐδῶ καὶ ἐκεῖ, here and there.

ἀλλαχοῦ, ἀλλοῦ ἀλλαχόθι, elsewhere, elsewhither.

ἄλλοθεν, elsewhence.

πανταχοῦ, παντοῦ, everywhere.

ἐνιαχοῦ, κάπου, somewhere.

ἐκατέρωθεν, from or on either side.

ἀμφοτέρωθεν, from or on both sides.

δεξιόθεν, on the right.

ἀριστερόθεν, on the left.

κύκλῳ, τριγύρῳ, round about.

πέριξ, around.

ὑποκάτω, beneath.

κάτω, below.

κάτωθεν, from below.

ἄνωθεν, from above.

δεξιὰ, to the right.

ἀριστερά, to the left.

ὁμοῦ, together.

προσωτέρῳ, further on.

ἐπάνω, above.

ἄνω, above.

πλησίον, ἐγγύς, near.

ἐντός, within.

ἔσωθεν, ἐνδοθεν, from within.

ἐκτός, ἔξω, without. ἐκτός τοῦ

ὅτι, νὰ, κ.τ.λ., except that, &c.

ἔξωθεν, from without.

ὀπίσω, back, backwards.

κατόπιν, behind, afterwards.

ὀπισθεν, from behind.

ἐμπρός, before, forwards.

ἔμπροσθεν, from before.

οὐδαμοῦ, nowhere.

μακρὰν, far.

ἐνώπιον, in the presence of, before.

ἀπέναντι, opposite.

πέραν, πέρα, beyond. ἐκεῖ πέρα, over yonder.

περαιτέρῳ, further.

## ADVERBS OF TIME.

πότε, when.  
 ποτέ, ever.  
 σήμερον, to-day.  
 αύριον, to-morrow.  
 πρωί, early.  
 μεθαύριον, the day after to-morrow.  
 χθές, έχθές, yesterday.  
 προχθές, the day before yesterday.  
 άλλοτε, formerly, at another time.  
 πριν, πρότερον, sooner, before.  
 τότε, then.  
 έπειτα, εϊτα, then, afterwards.  
 τέλος, at last.  
 πάντοτε, άείποτε, άεί, always.  
 αϊωνίως, eternally.  
 εϊσαεί, έσαεί, for ever.  
 νεωστί, lately.  
 έσχατως, lately.  
 ήδη, already, now.  
 πλέον, henceforth, more.  
 έτι, εϊσέτι, άκόμη, still, yet, besides.  
 άμέσως, εύθύς, straightway, directly.  
 άργά, late.  
 βραδύτερον, later.  
 έκτοτε, since then.  
 νύν, τώρα, now.

ένίοτε, κάποτε, sometimes.  
 πολλάκις, often.  
 συνεχώς, συχνάκις, continuously, frequently.  
 ούδέποτε, never.  
 μόλις, scarcely, hardly.  
 σχεδόν, almost.  
 αϊφνης, suddenly.  
 έξαφνα, έξαιφνης, άφνιδίως, suddenly.  
 όσον ούπω, very soon (lit. just not yet).  
 έφέτος, this year.  
 του χρόνου, next year.  
 πέρυσι, last year.  
 άνέκαθεν, from earliest times.  
 άπόψε, this evening.  
 έψές, yesterday evening.  
 νυχθημερόν, day and night.  
 αύθημερόν, on the same day.  
 ένωρίς, early.  
 συγχρόνως, at the same time.  
 ταυτοχρόνως, simultaneously.  
 ένταυτώ, σύναμα, συνάμα, at once.  
 βαθμηδόν, by degrees.  
 άμα, along with, at the same time.  
 λοιπόν, therefore.

Many of these adverbs serve also as conjunctions, and others as prepositions ; indeed, no very definite line of demarcation can be drawn between these various particles, but as conjunctions proper the following should be noted :—

και, and, also, even.  
 και — και, both — and.  
 τε — και, both — and, e. g. μικροί  
 τε και μεγάλοι, both small and great

όχι μόνον — αλλά και, not only — but also.  
 ού μόνον — αλλά και, not only — but also.  
 και — δέ, but — also.

οὔτε — οὔτε (with indic.), neither — nor.

μήτε — μήτε (with subj. and imper.), neither — nor.

οὐδέ, μηδέ, not even.

ἢ, or; ἢ — ἢ, either — or.

εἴτε — εἴτε, εἰάν τε — εἰάν τε, whether — or.

μὲν, indeed, 'tis } Never first in true.

δὲ, but. } a sentence.

ὅτε μὲν — ὅτε δὲ, at one time — at another.

καίτοι, εἰ καὶ, εἰάν καὶ, μ᾽ ὅλον ὅτι, although.

καίπερ, although.

ὅμως, however.

μ᾽ ὅλον τοῦτο, μ᾽ ὅλα ταῦτα, nevertheless.

εἰ δὲ μὴ, else. εἰ μὴ, unless.

ὁσάκις, as often as.

ἐνῶ, while.

ἐνόςφ, as long as.

πρὶν, πρὶν ἢ, πρὶν νὰ, before (followed by subjunctive).

ἕως οὗ, ἕως ὅτου, until.

μέχρις οὗ, ἄχρις οὗ, until. ἀφοῦ, since.

εἰάν, ἂν, εἰ, if.

ἂν, πότερον, whether.

ὅτι, that (with indic.).

νὰ, that (with subj.).

ἄρα, so, then.

ἐπομένως, accordingly.

ὥστε, so that.

ὥστε νὰ, so as to.

δηλαδή, that is to say.

τουτέστι, that is.

ἦτοι, ἦγουν, that is.

ἐπειδὴ, since.

διότι, because.

ὅσφ — τόσφ, ὅσον — τόσον, the — the, as in "the more the merrier."

μᾶλλον, rather, more.

ἵνα, διὰ νὰ, ὅπως, in order that.

ὥς, ὅπως, as, so as, just as.

ὅσφ καὶ ἂν, however much.

ὥς εἰάν, ὥσάν, σὰν, ὥσεί, as if.

## PREPOSITIONS.

In the vernacular all prepositions, in as far as they are used at all, may be construed with the accusative case; but educated people, following (partly) classical usage, employ them as follows:—

*With the Objective (Accusative) alone.*

εἰς, 'in,' 'into,' 'at.'

μὲ, 'with.'

ἀνά, 'over,' 'up,' 'in,' 'by; as

ἀνὰ σειρὰν, 'in a series.'

χωρὶς, 'without.'



*With Genitive alone.*

ἀντὶ, 'instead of,' 'for.'	πρὶν, πρὸ, 'before.'
ἀνευ, 'without.'	ἐκ, ἐξ (before vowels), 'out of,'
ἐκτὸς, ἔξω, 'beyond,' 'without.'	'from.'

*With Dative alone.*

ἐν, 'in' (never into).	σὺν (not common), 'with.'
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*With Genitive and Accusative.*

κατὰ, Gen., 'against,' e.g. κατὰ τοῦ ἀνθρώπου, 'against the man.'  
 Acc., 'according to,' 'by,' 'in,' e.g. κατὰ μέρος, 'in part.'  
 μετὰ, Gen., 'with,' e.g. μετὰ πολλῶν ἀνθρώπων, 'with many men.'

Acc., 'after,' e.g. μετὰ πολλὰς ἡμέρας, 'after many days.'

ὑπὲρ, Gen., 'for the sake of,' e.g. ὑπὲρ ἐμοῦ, 'on my behalf.'

Acc., 'over,' e.g. ὑπὲρ τὴν πόλιν, 'over the town.'

ὑπὸ, Gen., 'by,' e.g. ὑπ' ἐμοῦ, 'by me.'

Acc., 'under,' e.g. ὑπ' ἐμὲ, 'under me.'

ἀπὸ, 'from,' Acc. or Gen. without distinction of meaning, but colloquially with former.

διὰ, Gen., 'with,' 'by means of,' e.g. διὰ τούτου, 'by this means.'

Acc., 'on account of,' 'for,' e.g. διὰ τοῦτο, 'on this account.'

περὶ, Gen., 'about,' 'concerning,' e.g. περὶ ἐμοῦ ὁμιλοῦσιν, 'they are talking about me.'

Acc., 'round,' 'near,' e.g. περὶ ἐμὲ ἵστανται, 'they are standing round me.'

*With Genitive, Dative, and Accusative.*

ἐπὶ, Gen., 'in the time of,' 'upon,' 'on,' e.g. ἐπ' ἐμοῦ, 'in my time,' ἐπὶ τῆς τραπέζης, 'on the table.'

Acc., 'on to,' 'up to,' e.g. ἐπὶ τὸ τεῖχος ἦλθε, 'he came up to the wall.'

*ἐπὶ*, Dat., 'on account of,' 'over,' e.g. *ἐπὶ τῇ δυστυχίᾳ μου ὀδύρομαι*, 'I wail over,' or 'bewail my misfortune.'

*πρὸς*, Gen., 'for the sake of,' e.g. *πρὸς θεοῦ!* 'for God's sake!'

Acc., 'to,' 'towards,' e.g. *πρὸς αὐτὸν ἦλθον*, 'I came to him.'

Dat., 'in addition to,' 'besides,' e.g. *πρὸς τούτοις*, 'more than this.'

*παρὰ*, Gen., 'from (the part of),' e.g. *παρὰ τοῦ ὑπουργοῦ*, 'from the minister.'

Dat., 'with,' 'among,' e.g. *παρὰ τοῖς Ἀγγλοῖς*, 'among Englishmen.'

Acc., 'along,' 'by the side of,' 'all but,' 'short of,' e.g. *παρὰ τὸν ποταμόν*, 'alongside the river;' *τρεῖς παρὰ τέταρτον*, 'three all but a quarter,' i.e. 2.45; *παρ' ὀλίγον ἐφονεύθη*, 'he was all but killed.'

## Syntax.

The syntax of Modern Greek is on the whole so like the English that a few remarks will suffice.

### ON CONCORD.

With regard to number the rules are the same as in English. With regard to person, the first person takes precedence of the second, and the second of the third, where there is more than one subject of the sentence: *ἐγὼ καὶ σὺ ἦλθομεν μαζί*, 'you and I came together;' *σὺ καὶ αὐτὸς ἦλθετε μαζί*, 'you and he came together.' With regard to gender the masculine takes precedence of other genders in the case of animate, and the neuter in case of inanimate subjects, e.g. *ὁ πατὴρ καὶ ἡ μήτηρ του φαίνονται νέοι*, 'his father and mother seem young;' *οἱ κῆποι, αἱ κοιλάδες καὶ τὰ δάση εἶνε τὸ ἔαρ χλοερά*, 'the gardens, the valleys, and the woods are green in springtime.'

## THE ARTICLE.

The definite article is commonly used with proper names, but frequently left out after prepositions before names of places and countries, as ἡ Ἑλλάς εἶνε ἐλευθέρα, 'Greece is free,' but πηγαίνω εἰς Ἑλλάδα, 'I go to Greece.' It is also used where we should omit it, with all abstract nouns, as ἡ ἀλήθεια, 'Truth,' ἡ φύσις, 'Nature,' not, however, with prepositions or their equivalent case-endings, e. g. φύσει, κατὰ φύσιν. It is commonly omitted where we should use it, before a substantive which is a predicate, e. g. ἡ Ἑλλάς εἶνε πατρίς τῶν Ἑλλήνων, 'Greece is the country of the Greeks.' In other similar cases, however, the usage of the two languages coincides, e. g. ἡ νύξ ἡμέρα ἔγενε or ἐγένετο, 'the night became day.'

By means of the article, as in English, adverbs can be used as adjectives, as οἱ τότε ἄνθρωποι, 'the men of that time.' Cf. "the above words."

The article is often used alone, some substantive being understood, as τὸ κατ' ἐμέ, 'as regards me;' τὰ τοῦ κόσμου, 'the affairs of the world;' τὴν σήμερον (ἡμέραν), 'the present (day).'

Infinitives with the article (also the subjunctive with νὰ) are used as substantives not subject to inflexion, e. g. τὸ γράφειν or τὸ νὰ γράφωμεν, 'to write,' 'writing,' genitive τοῦ γράφειν, κ.τ.λ.

If it is desired to place the adjective after the substantive, the article must be repeated, e. g. ὁ ἄνθρωπος ὁ καλὸς or ὁ καλὸς ἄνθρωπος, 'the good man,' not ὁ ἄνθρωπος καλός or καλὸς ὁ ἄνθρωπος, either of which would mean 'the man is good.'

The article admits of almost any number of words being inserted between it and the substantive, e. g. τὰ κομισθέντα ἐκ τοῦ ζαχαροπλαστείου ἀφθόνως γλυκίσματα, 'the sweetmeats plentifully brought from the confectioner's.' In this respect the construction of Modern Greek closely resembles German.

The article is invariably used with the possessive pronouns, except the substantive is either a predicate, or so indefinite that in English it would require the indefinite article, e. g. ὁ ἰδικός

μου φίλος or ὁ φίλος μου, 'my friend,' but αὐτὸς εἶνε φίλος μου, 'he is my friend,' φίλος μου τὸ εἶπε, 'a friend of mine said it.'

### THE CASES.

#### THE ACCUSATIVE.

The use of this case is somewhat more extensive than in English. Many verbs which in English would require a preposition (especially intransitives and passives) are in Greek construed with an accusative, e. g. ἐντρέπομαι ἑμαυτόν, 'I am ashamed of myself,' ἐπιτρέπομαι τὸ πρᾶγμα, 'I am entrusted (with) the matter.'

The accusative is also used to mark time both *at* which and *during* which, though for the former the genitive and dative are also employed, e. g. τὴν νύκτα and νυκτός, 'by night,' τὸ θέρος, 'in summer,' ἔζησεν ἑκατὸν ἔτη, 'he lived a hundred years,' τὴν (also τῇ) ἐπαύριον, 'on the following day (ἡμέραν-α).

The double accusative is as common as in English, as σὰς ζητῶ συγγνώμην, 'I ask you (your) pardon.'

The predicative accusative is idiomatic, as ἔλαβε τοῦτο δῶρον, 'he got this as a gift' (also δωρεάν). N.B.—'He got this gift' would be ἔλαβε τοῦτο τὸ δῶρον, as explained above.

Another use of the accusative is what is called in ancient Greek Grammars *par excellence* the Greek accusative, or accusative of respect. It is quite common in colloquial Modern Greek, e. g. ἔπαθε τὰ νεῦρά της, 'she suffered (in) her nerves.'

#### THE GENITIVE.

The general use of this case is so exactly like the English possessive or its equivalent, objective + 'of,' that we need only remark on its employment with comparatives, e. g. μεγαλύτερος ἐμοῦ (for ἢ or παρὰ ἐγώ), 'greater *than* I.' Cf. Latin ablative and Semitic *mīn*, 'from.'

In a few cases, "from," rather than "of," would be the natural preposition in English. Παρὰ, followed by the nomina-

tive, is also used for "than." One usage, however, is decidedly peculiar, e.g. *ποτέ μου*, 'never (or ever) in my life,' literally 'my ever;' *μόνος μου*, 'I by myself;' *ἐκτυπήθη μόνος του*, literally 'he was smitten alone of himself,' i.e. he committed suicide, or stabbed himself.

A few verbs which take the genitive where we might expect the objective, are generally easy to translate by words which even in English suggest the genitive relation, and in nearly all these cases the use of the objective is optional, e.g. *ἀπολαύω καλῆς ὑγείας*, 'I am in the enjoyment of good health;' *δράττομαι τῆς εὐκαιρίας*, 'I avail myself of the opportunity.'

#### THE DATIVE.

This case is rarely used in conversation. The objective either alone or with a preposition, *εἰς*, *πρὸς*, *διὰ*, *κ.τ.λ.*, may be used instead, or in some cases the genitive; but the dative is admissible in verbs of giving, belonging, telling, pleasing, displeasing, fitting, meeting, &c., and after adjectives implying gratitude, ingratitude, plainness, obscurity, indifference, pleasure, pain, likeness, unlikeness, advantage, disadvantage, &c. The dative is also used to express time when (see above), and in a few phrases indicating manner or instrumentality, e.g. *τῷ ὄντι*, 'in very deed,' 'really,' *τίνι τρόπῳ*, 'in what way,' *λόγῳ καὶ ἔργῳ*, 'in word and deed,' *παρρησίᾳ*, 'with boldness,' 'openly,' *παντὶ σθένει*, 'with might and main,' *τοῖς ἑκατόν*, 'per cent.,' *πράγματι*, 'in fact,' *μεγάλῃ τῇ φωνῇ*, 'with a loud voice,' literally 'with the voice loud,' *χάριτι Θεοῦ*, 'by the grace of God,' *κ.τ.λ.*

#### THE VERB.

The only really common tenses of the verb are the present imperfect, past imperfect, aorist, and future (aorist and imperfect). Their meanings are best understood from illustration:—

*γράφω*, 'I write,' or 'am writing.'

*ἔγραφον*, 'I was writing,' 'began to write,' 'used to write.'

ἔγραψα, 'I wrote (on a certain occasion).'

θὰ γράφω, 'I will write,' 'practise writing,' 'be an author.'

θὰ γράψω, 'I will write (a letter or a book).'

γράψον (ε), 'write (e. g. this letter).'

γράφε, 'begin to write,' 'be writing,' 'be a writer,' 'choose writing for an occupation.'

μὴ γράψῃς, 'do not write (hereafter).'

μὴ γράφῃς, 'stop writing,' or 'refrain from writing now.'

N.B.—The aorist tense indicative stands also for perfect and pluperfect. In cases where misunderstanding might arise, the compound tenses, ἔχω γράψει, εἶχον γράψει, may be used.

#### THE SUBJUNCTIVE MOOD, AND USE OF PARTICLES.

The subjunctive mood is used after the conjunctions and particles, *θὰ, νὰ, ἵνα, διὰ νὰ, ὅπως, ὅστις, εἴθε νὰ, ἴσως, ἄμα, κ.τ.λ.*, whenever future time is in view, e. g. *ἴσως ἔλθω*, 'perhaps I shall come,' *ὅταν ἔλθω*, 'when I come,' but *ὅταν ἦλθον*, 'when I came.'

*θὰ* with the imperfect indicative has a conditional meaning, like the Ancient Greek particle *ἂν*, e. g. *θὰ ἦμην*, 'I should be' = classical *ἦμην ἂν* or *ἦν ἂν*; but *θὰ* with the aorist indicative has quite another sense, e. g. *θὰ ἔφυγε*, 'he *must have* gone away,' 'he has probably gone away.'

*πρὶν* or *πρὶν νὰ* is followed by the subjunctive, even when past time is in view, e. g. *ἔγραψα πρὶν ἔλθῃ* (not *ἦλθε*), 'I wrote before he came.' This usage is contrary to what one might expect, and deserves to be noted.

*νὰ* is used with the indicative somewhat like *θὰ*, e. g. *εἴθε νὰ ἦμουν*, 'would that I were'; and, on the other hand, with the aorist, *λέγεις νὰ ἔβρεξε*, 'should you say that it had rained?'

#### THE PARTICIPLE.

The only usage of the participle which differs materially from the English is its frequent combination with the definite article,

where we should use the verb with the demonstrative followed by the relative pronoun, e. g. *οἱ πράξαντες*, 'those who did,' *τὰ πραχθέντα*, 'the (things) done,' *ὁ ἐρχόμενος*, 'the comer,' 'he that comes,' &c.

The participle alone is frequently used where we should employ a preposition with the participle or gerundive in *-ing*, or some equivalent construction, e. g. *προγευματίζων διαβάζει*, 'he reads (while) breakfasting,' or 'at breakfast;' *ἰδὼν ἀνέκραξε*, 'he exclaimed (on) seeing;' *καταναλίσκει παίζων τὸν χρόνον*, 'he wastes his time (in) playing;' *φαίνεται λησμονήσας*, 'he seems to have (having) forgotten.' When the subject of the participle is not that of the sentence, the former is put in the so-called absolute genitive, e. g. *φθάσαντος αὐτοῦ ἔφυγον*, 'on his arrival I left.'

#### THE NEGATIVE PARTICLES.

*δὲν* is used with indicatives, e. g. *δὲν ἦλθε*, 'he came not.'

*οὐχί*, *ὄχι*, with nouns, adjectives, and participles used adjectivally, e. g. *ὄχι αὐτός!* 'not he!' *ὄχι ὡς ἡττηθείς ἀλλὰ ὡς νικήσας*, 'not as worsted, but as having conquered.'

*μὴ* with subjunctives and participles, as *μὴ νομίσης*, 'that you may not think;' *μὴ δυνάμενος*, 'not being able.'

*ὄχι*, *οὐχί*, also = 'No!' in answer to a question.

#### INTERROGATION.

A question may be indicated in speaking by the simple tone of the voice, and requires no change in the order of the words. In writing, the sign (*;* = *?*) is always placed at the end. Besides this, the following interrogatory particles are in use:—

(a) *ἄρά γε*, where it is uncertain whether the answer "Yes" or "No" is expected, as *ἄρά γέ με ἐνθυμείται ἔτι*; 'Does he yet remember me?' (perhaps "Yes," perhaps "No").

(b) *μήπως*, where the answer "No" is half expected, as *μήπως μὲ γνωρίζεις*; 'Do you (really) know me?'

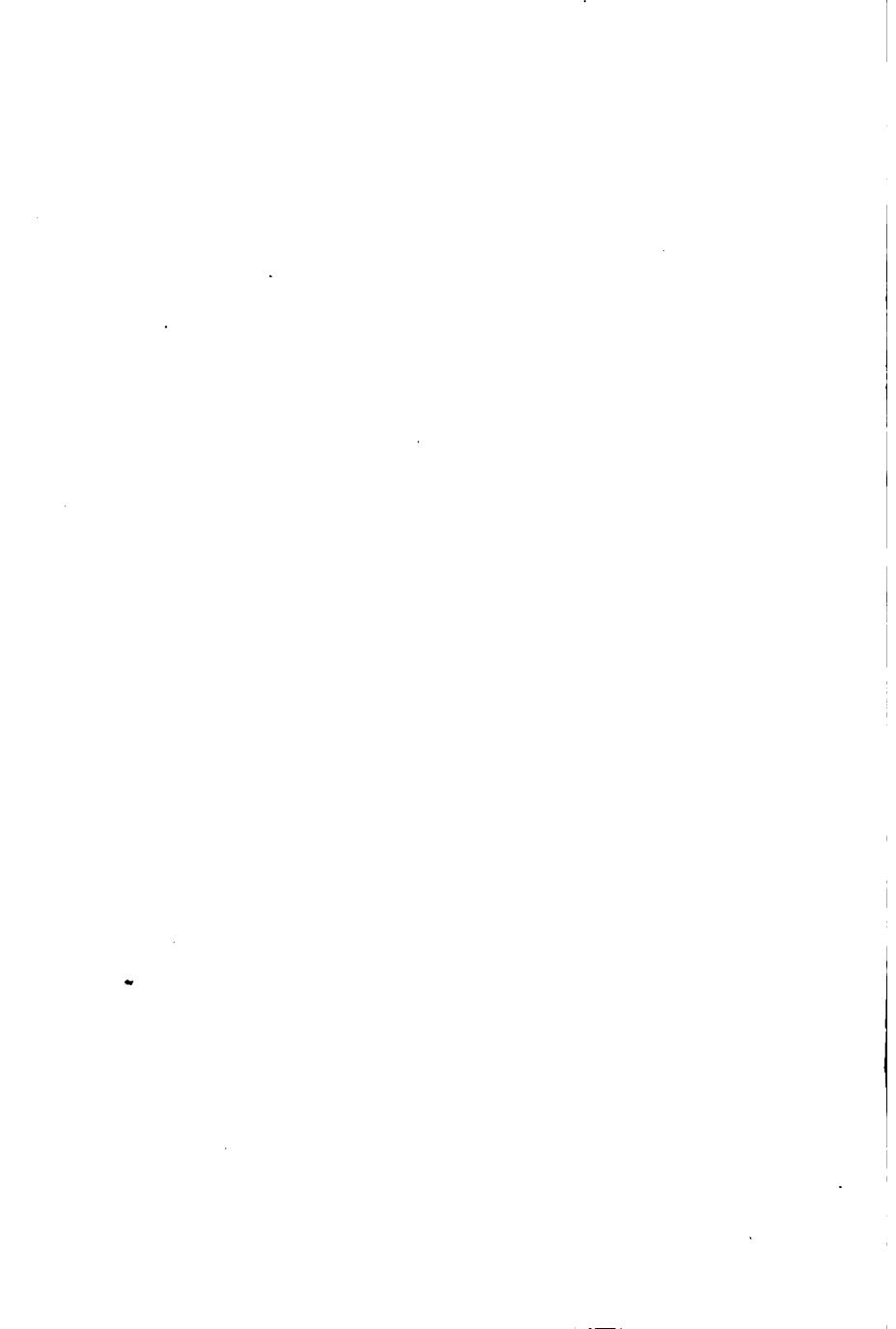
(c) When the answer "No" is confidently expected, the

particles *τοίγαρ* or *τοιγαροῦν*, also *μηγαρή* (*μη γὰρ ἦ*), are sometimes used, e. g. *τοίγαρ τᾶσπρo των πληγόναι*; 'Surely their white hue does not wound?'

#### INDIRECT QUESTIONS.

In these the same interrogatory pronouns and particles are used as in the direct questions, the indicative mood is kept, except after *μήπως* (*μή*), which is followed where fear or doubt is expressed by the subjunctive. As a rule, if the first or principal clause of the sentence is in the past tense, the dependent clause is also in the past, but the present is sometimes retained, e. g. *μὲ ἐρωτᾷ πόθεν ἔρχομαι*, 'He asked me whence I came;' *μὲ ἠρώτησε πόθεν ἤρχόμην* (also *ἔρχομαι*), 'He asked me whence I came;' *πρόσεχε μήπως πέσης*, 'Take heed, lest you fall;' *ἐρωτῶ ἂν ἤκουσας περὶ τούτου*, 'I ask whether you have heard of this.'





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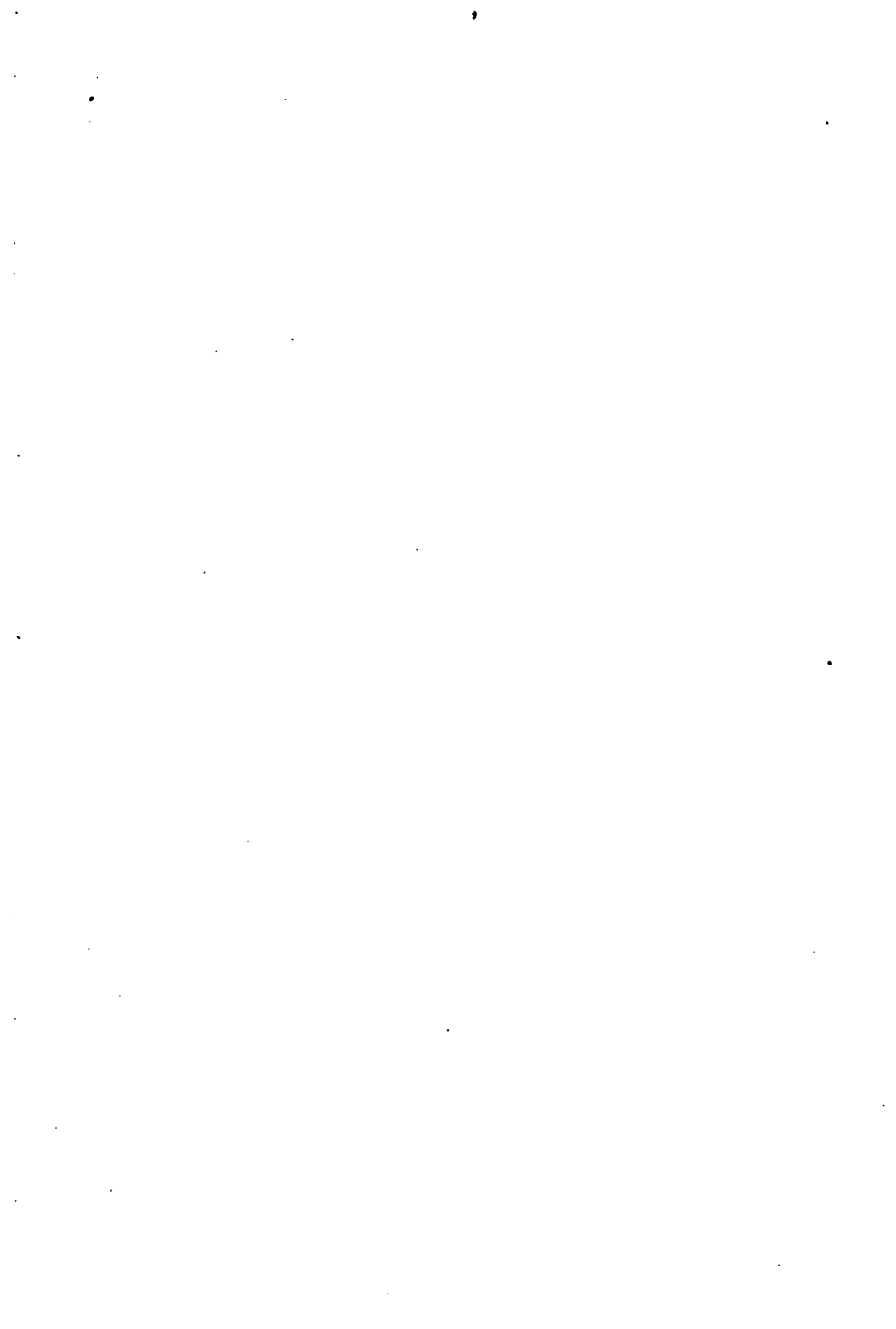
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